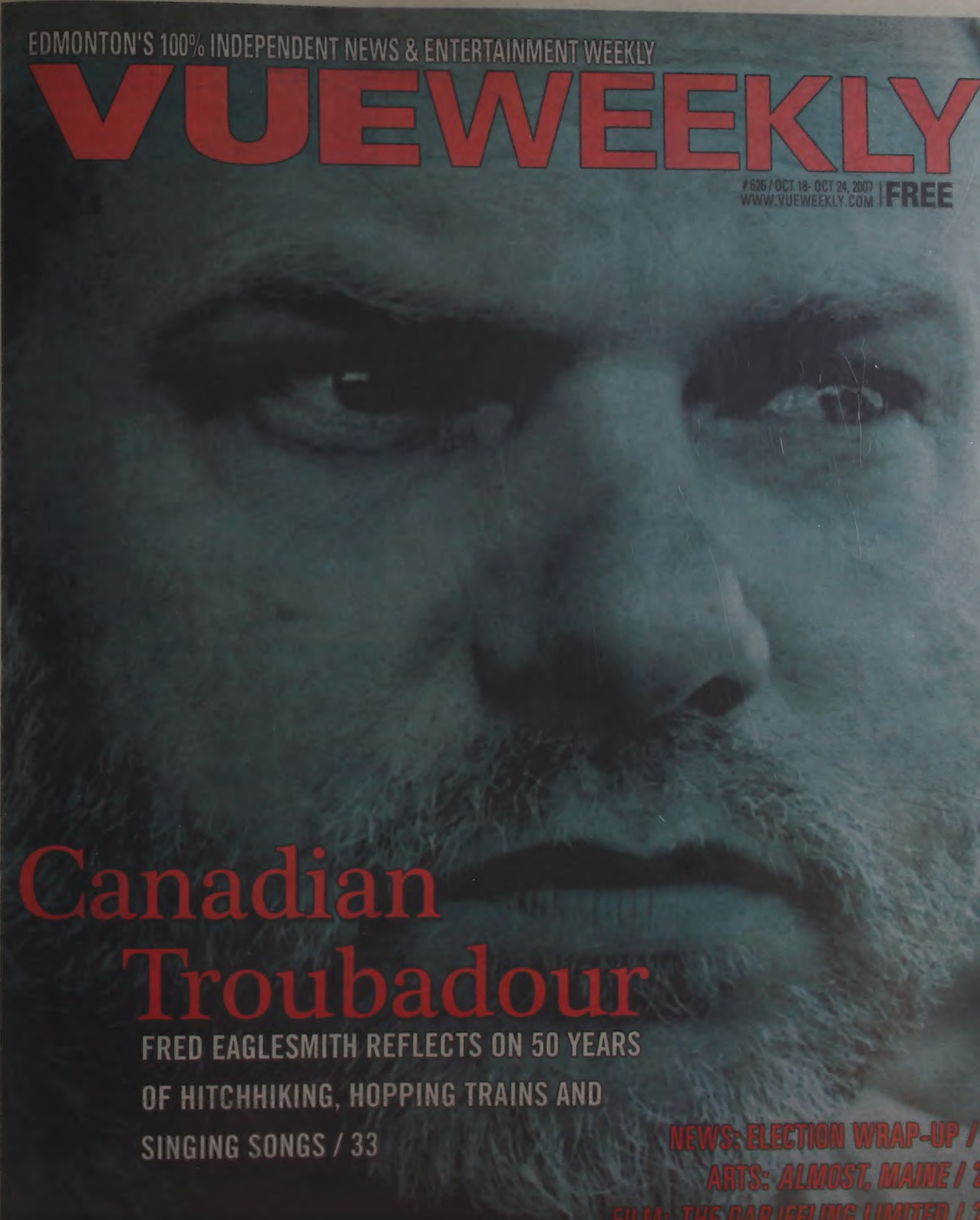


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VUEWEEKLY

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FRED EAGLESMITH REFLECTS ON 50 YEARS
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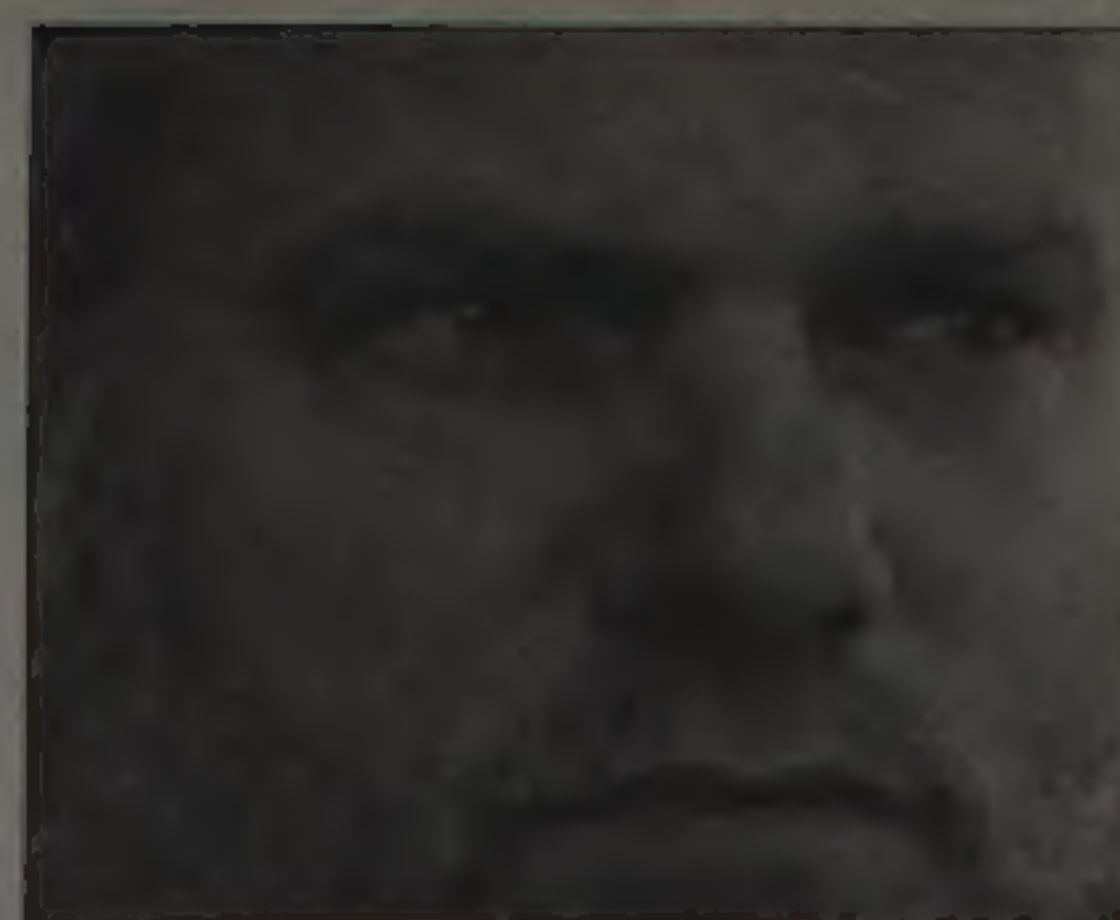
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FRED EAGLESMITH / 33

"And these days, you know what? More art should suck. Because there's too much mediocre art. You know, I'd rather suck than be mediocre."—Fred Eaglesmith, bad artist, excellent musician

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"It's pretty much as predicted. Who predicted? I predicted, so there."—U of A Political Science Professor Jim Lightbody, on our civic election

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FILM



DARJEELING LIMITED / 27

"A friend recently told me she figured Anderson would probably never make a masterpiece, but neither could he ever make anything less than utterly enjoyable."—Josef Braun, critic

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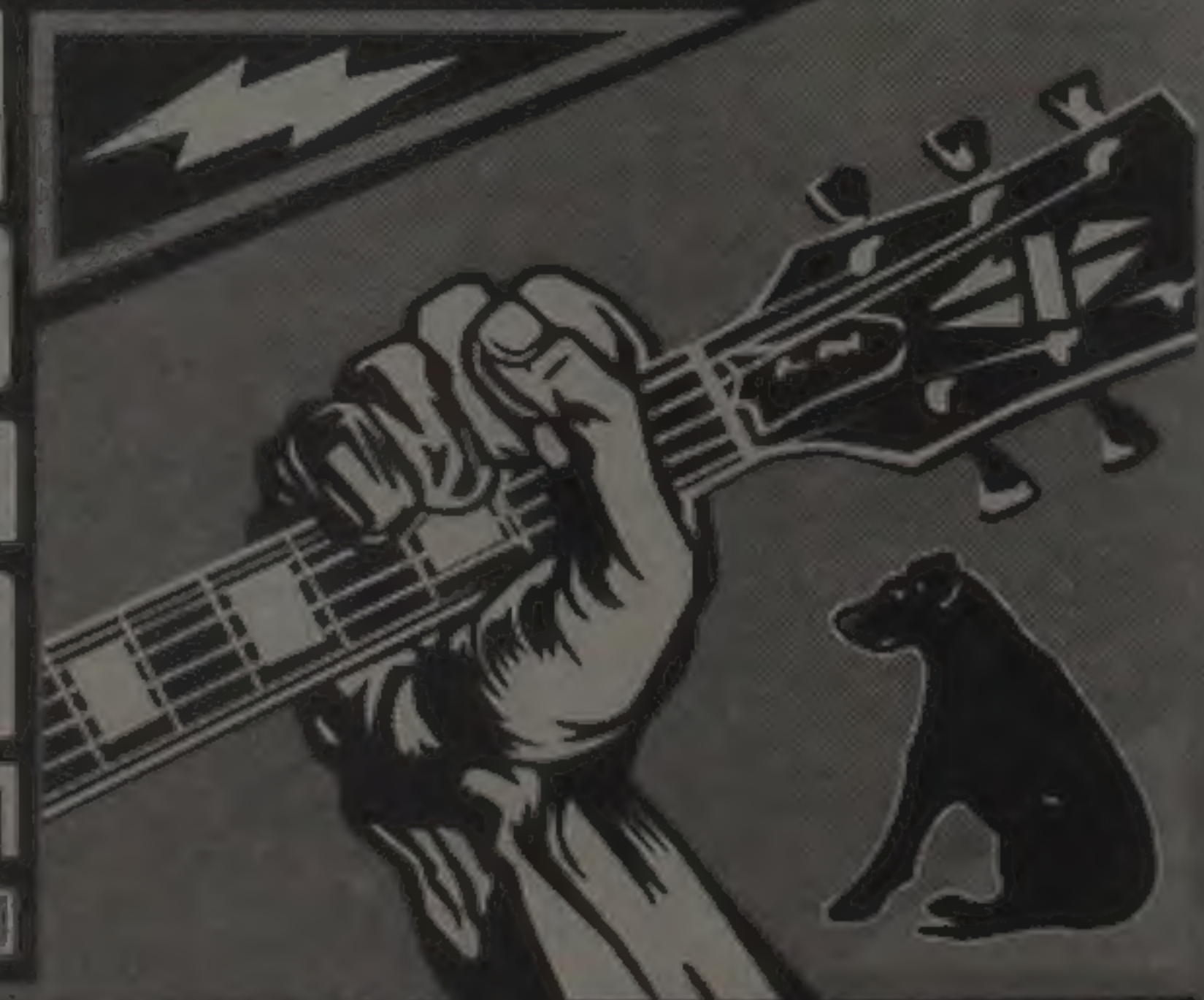
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OCT 18 - OCT 24, 2007

VUEWEEKLY

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Nobel kicks irony while it's down

SCOTT HARRIS / scott@vueweekly.com

A friend once told me that she was of the opinion that irony died at the exact moment that Henry Kissinger was named the recipient of the 1973 Nobel Peace Prize.

I couldn't argue with her, given that the most famous prize in the world, and one intended to reward those who "have done the most or the best work for fraternity between the nations," was handed to a man who in a just world would likely be tried as a war criminal.

True, Kissinger had finally bowed to domestic and international pressure and made the noble decision to stop bombing the nations of Vietnam, Cambodia and Laos back to the Stone Age, but it's an elementary argument to say that ending such an atrocity hardly made up for having carried it out in the first place.

While certainly not an insult to the sense of the same magnitude, the Oct 12 announcement that Al Gore and the Intergovernmental Panel on Climate Change (IPCC) were jointly awarded the 2007 Nobel Peace Prize was certainly another curious step in the continued erosion of the legitimacy of the prize.

This is not to deny that both Gore and the IPCC deserve credit for their work on climate change, which is undoubtedly the most pressing issue of our time, or to argue against popularizing and promoting the global responses that are needed to address the problem. It is simply that their efforts, except in the broadest of terms, hardly qualify as work towards peace, and almost certainly not as the best demonstration of a commitment to advancing peace.

In Gore's case, the award also ignores his history as vice-president in the Clinton administration, which included ignoring the Rwandan genocide, the US bombing of a civilian pharmaceutical factory in the Sudan, the US-led NATO bombing campaign in Kosovo and Serbia, the refusal to lift crippling sanctions which were killing hundreds of thousands of civilians in Iraq following the Gulf War and the creation of the World Trade Organization, the policies of which have been utterly devastating for millions of people around the globe, to say nothing of the environment.

To reward Gore the Nobel for peace despite all this is an insult to the many people and organizations struggling to make peace a reality in this divided and unjust world. Sadly, it is also not out of the ordinary for a prize which ignored Mohandas Gandhi through five nominations, while handing the prize to people like Theodore Roosevelt and Henry Kissinger. ▼

And with a snap of his fingers, Mayor Mandel won the election. All the weirdo candidates, flew back to thier home planets and at least one crawled back under his rock and the City of Edmonton lived happily ever after.

Or for at least one more term



MAIL LETTERS

THANKS, BUT WHAT I MEANT WAS ...

Just wanted to send a quick note of thanks for the review in *Vue* (New Sounds, The Consumer Goods, Oct 4 - Oct 10)! While I certainly don't like being accused of stupidity, I definitely appreciate that you took the time to listen to the record and write a review.

I posted your review on our MySpace blog, and wrote a short reply, addressing some of the more valid points you raised in the review. Incidentally, the idea behind the band is actually absurdist critique—taking issues that are bleak and depressing and making a point about them by turning them into something bizarre. So literal references to people like Bush and Cheney are intentional, though I don't think the politics are as obvious as you believe. For instance, "looking for love ..." is actually pretty ambiguous, and I'd be impressed if you yourself had any idea what it's all about, because I certainly don't!

I'm referencing a song from our last record, in which the invasion of Iraq was counterposed as a romantic getaway to a place where you are sure to avoid the tourist traps, as long as you don't mind wearing a gas mask. In "looking for love ..." the protagonist is looking back on his/her time in Iraq and reflecting on a brief love affair that took place amidst

the insanity. I juxtaposed the image of "a truck bomb as a wedding crashed," which obviously represents the effect of the violence in destroying and killing what should have been a celebration of love, with the next line, "and I kissed you and you squeezed my ass" which represents the absurdity of the situation, because in the midst of the carnage, these people are engaging in quasi-sexual banter. There is no explicit suggestion of whether they are both US soldiers, or a soldier and a US civilian, or a soldier and an Iraqi civilian, and there is a hint that they could well be gay, which adds to the degree of discomfort that the US establishment (and many social conservatives) would have about the situation. So two different expressions of a profoundly human experience, love/sex, are set against this fucked-up situation in which one set of lovers is killed and the other set is doing the killing.

I hope this helps to give some context and understanding of what the record is all about. Perhaps you'll find it less offensive on future listens; I'd hate for it to gather dust on your shelf!

TYLER SHIPLEY
THE CONSUMER GOODS

MORE CANADIANS LIKE IT RAW

I was delighted to read your recent article on raw milk ("In defence of dairy ... well, the good kind of dairy, anyway," Aug 2 - Aug 8)! As an organizer with Real Milk Canada, I am raising aware-

ness to the growing interest in using raw, unprocessed milk in its natural form as part of a diet based in wholesome, locally grown foods.

Today, it's illegal to sell raw, unpasteurized milk in Canada. Increasingly, however, consumers are seeking out raw milk and other dairy products. In part, this is due to the growing body of medical evidence citing the positive impact of a raw-milk diet on chronic ailments such as asthma, allergies, Crohn's and colitis.

However, foodies are also behind the call for raw milk. Nina Plank, author of *Real Food: The Book*, and director of Greenmarket, the largest network of farmers' markets in the US, is a vocal advocate for the use of raw, unprocessed milk. Similarly, celebrated Toronto chef Jamie Kennedy produces and serves raw milk cheeses in his Jamie Kennedy Wine Bar. As Canadians turn toward artisan foods, spurred on by the slow-food movement and the 100 mile diet, there will be an increasing trend toward raw, unprocessed milk.

NIELSEN RAND
REAL MILK CANADA

Vue Weekly welcomes reader response, whether critical or complimentary. Send your opinion by mail (Vue Weekly, 10303 - 108 Street, Edmonton AB T5J 1L7), by fax (780.426.2889) or by e-mail (letters@vueweekly.com). Preference is given to feedback about articles in Vue Weekly. We reserve the right to edit for length and clarity.

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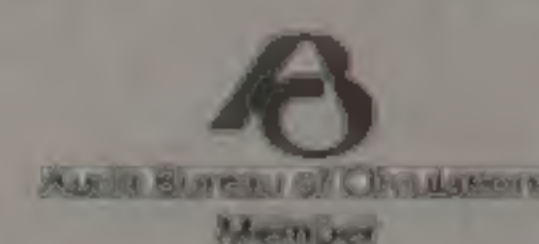
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Iveson upset shakes up an otherwise predictable election



JAY SMITH / jay@vuwweekly.com

Don Iveson is the darling of the news media in the wake of the Edmonton municipal election.

The 28-year-old, who ran his first-ever political campaign in Ward 5 and actually succeeded in ousting well-known incumbent Mike Nickel, is the most visible—and, perhaps, only—anomaly in a set of resoundingly predictable election results.

Voter turnouts across the city were low—just 26.8 per cent of eligible voters made it to the polls—just as almost everyone expected.

Incumbent Mayor Stephen Mandel was re-elected, just as his website (re-electmandel.com) asked us to do.

Tens of thousands of Edmontonians (almost 1.5 hundred thousand!) walked, biked or drove to polling stations—all within ridiculous proximity to their domiciles—and, their faces fresh with civic duty, many many marked their ballots in favour of the tried-and-true comfort of the incumbent candidate, who, true to historical form, was most likely a white male.

So Iveson, though he's quite in line with typical councillor demographics by some visible standards, is a fresh and totally unexpected new face on council. And so he's fielding a lot of media requests. What's more, he's answering the phone himself at his campaign headquarters.

"I gave the rest of the crew the morning off," he explains in a voice sounding both fatigued and ecstatic.

NEWS | ELECTION WRAP

ly incredulous at his victory. "They were working hard last night, while I was chilling, so I thought it was fair."

Because the salient aspects of municipal politics are voter apathy, small campaign budgets, and grassroots organization, there is little science or research behind the odds of upsetting an incumbent. Conventional wisdom, according to Iveson, rules. And conventional wisdom states that incumbents don't lose. (Or don't lose frequently: University of Alberta political science professor Jim Lightbody says incumbency rates are typically in the 82-83 per cent range, both in Edmonton and across the country.)

"We knew that we had worked as hard as we could have, but we didn't know whether that would be enough," admits Iveson. "There's heaps of conventional wisdom about municipal elections, that they're unwinnable ... so we didn't count our chickens until all 44 polls had been counted."

Iveson interrupts the interview to take a call from "the fourth television station in town" to contact him. (Do the math: there are only four television news stations in town.)

When he returns, he credits a large part of his success to those supporting him. "I had volunteers with me every day ... I would guess, on the limit, I had 100 people helping me."

Iveson says he was out every spare evening and weekend; his plans now

are to go sailing with his father before his new job officially begins.

IVESON'S WAS A CAMPAIGN that impressed many observers. Michael Phair, retiring councillor of Ward 4, says Iveson "ran a very good campaign." He adds, "Ward 5, in my limited experience, is a very educated ward. People are quite concerned with issues that I would see as being quite significant—infrastructure, transit, and community. Don appealed to that."

Phair says he's not surprised by low voter turn-outs, pointing out that in the 1950s voter rates tended to be in the 10-11 per cent range.

"In general, when the city and the economy are going fairly well, people don't see a reason to go out and vote."

Nonetheless, Phair thinks Mandel should see the results as a clear sign Edmontonians still back him.

"It's pretty much as predicted," Professor Jim Lightbody concurs. "Who predicted? I predicted, so there."

"The first [mayoral] re-election, since we've had three-year terms, tends to be fairly straightforward. They normally get a free ride, if they've not caused too much trouble. So I predicted a low turnout, 25-30 per cent, and it was 26.8 per cent. The normal re-election rate is 82-83 per cent and we lost one of the nine incumbent councillors."

According to Lightbody, voters in municipal elections fall into three categories: those who are voting for a particular candidate, those who

"believe its their civic duty to vote, regardless of whether the election deserves it," and the casual voters who usually care more about the mayoral race (and, thus, tend to vote for the incumbent councillor).

Like every other commentator contacted for this article, Lightbody highlights Iveson's victory as the sole surprise in the elections.

"In a low-turn out election, if you run a good campaign and get your vote out [like Iveson did], then you can win." Conversely, had Mandel run a more dynamic campaign, Lightbody believes that Mike Nickel "might have won more easily."

That said, "Machiavelli says that you judge the ability of the prince by the types of people around him," according to Lightbody. "It seems Iveson had a good team around him, which speaks well to his skill. He deserved his victory."

FOR LIGHTBODY, Mandel's campaign was the real story of the election.

Referring to Mandel's announcement that he would explore suing the province over the issue of infrastructure funding, Lightbody says the low voter turnout is "not a strong mandate to go bargain with the province."

"Less than one-fifth of Edmonton citizens voted for Mandel ... If I were sitting in the premier's office, I'd think, 'Okay, Mr. Mandel, you've made this a front-page story. Then you asked your citizens for a mandate and 88 per cent of them were totally indifferent.' Thus the province is not doing anything wrong."

Judith Garber, also a professor in the University of Alberta's political science department, says, behind the lack of obvious melodrama, the election did have significance.

"It is notable that an Indo-Canadian was elected to city council." Although Amarjeet Sohi, who beat out Chinwe Okelu in Ward 6 by just

253 votes, will be the only "visible minority" on council, he is not the first non-European-descended individual to be elected in the city. No, dear readers: he is the second.

"There was somebody in the past who was aboriginal," remembers Garber, "but this is the beginning of non-European immigrant communities flexing their political muscles."

In contrast, Edmonton's relatively dismal (though, frankly, not unusual) endorsement of female candidates remains unchanged.

Despite pointing to the fact that the majority of candidates in both Ward 1 and 4 were women, Garber says, as far as representation by gender goes, not much has changed for years.

"Yes, there are only four women in a city council of 12-13 if you count the mayor—and there were five previously ... [Nonetheless] I don't see a pattern where female representation is going up or down steadily. It seems to be quite variable."

She points to Mayor Jan Reimer's tenure as mayor as one that featured near-parity numbers of men and women.

Admitting that "politics is still pretty well the domain of white men," Garber says that much of the disproportion in the gender and ethnicity between Edmontonians and those who represent Edmontonians on city council comes down to lack of political organization at the municipal level.

"Provincial and federal parties can make it a goal to diversify their candidates. We certainly know that the NDP has made that a goal. But there aren't political parties to do that at a municipal level."

Still, Garber feels that, as Edmonton's population increases in both size and diversity, the stalwart status quo in municipal politics will inch along in line. And, barring the occasional Iveson-like startle, this seems to be the nature of the beast. ▽

And the winner is ...

SCOTT HARRIS / scott@vuwweekly.com

Just in case you missed it, here's a quick run-down on the winners and losers from the 2007 Edmonton municipal election, decided by the votes of a whopping 26.80 per cent of the 560 117 eligible voters.

Incumbent mayor Stephen Mandel was easily returned with just under 66 per cent of the vote. His only "legitimate" competition, Don Koziak, came a distant second with just over a quarter of the ballots.

In Ward 1, incumbents Karen Leibovici and Linda Sloan were both easily returned, with about 40 per cent and 33 per cent, respectively.

Ward 2 voters also returned both incumbent councillors, with both Kim Krushell and veteran Ron Hayter pulling about a third of the vote.

Businessman Tony Caterina edged out former Friends of Medicare coordinator Harvey Voogd by 561 votes in Ward 3 to join incumbent Ed Gibbons, and prevent a left-of-centre sweep of open seats in the election.

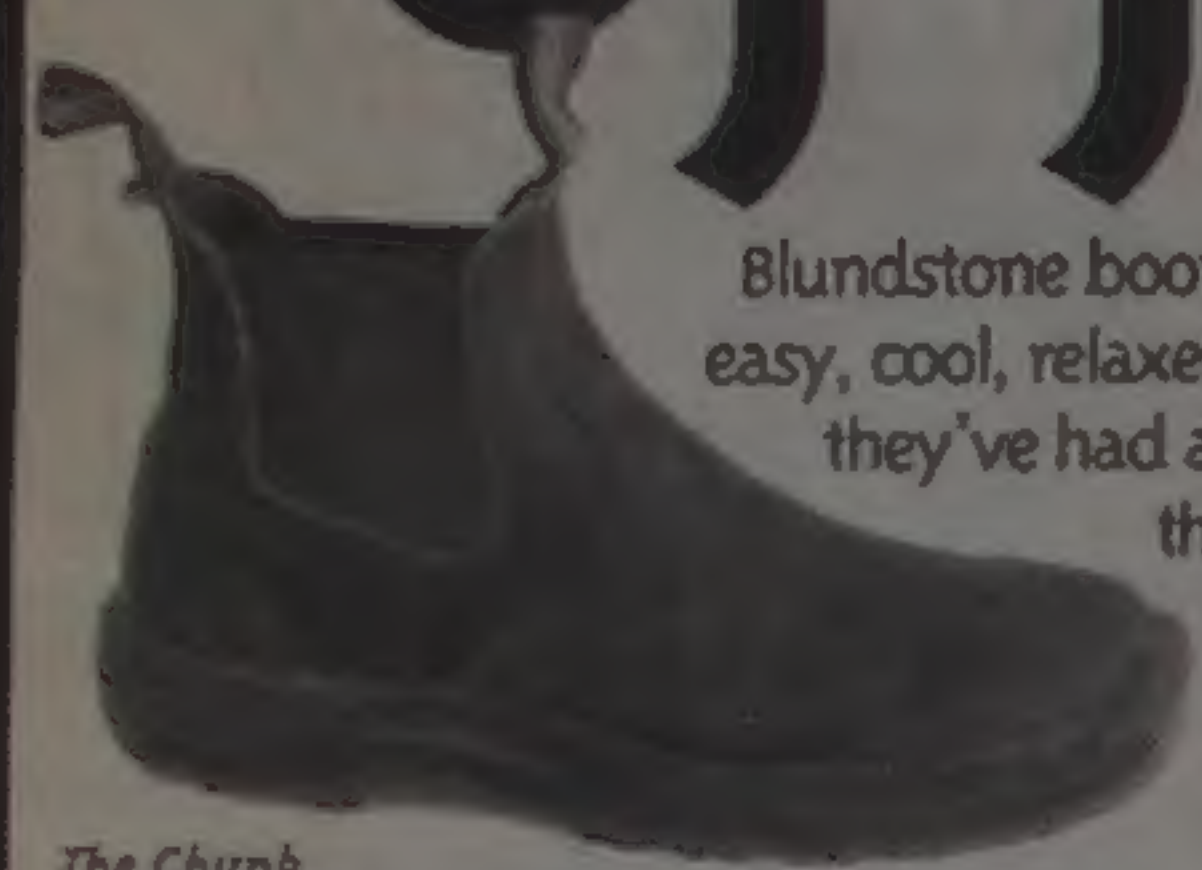
Incumbent Jane Batty and theatre director Ben Henderson were the last two standing in a crowded and close Ward 4 race that attracted 15 candidates. Batty received 9 800 votes to Henderson's 9 092, which was just 183 ahead of Lewis Cardinal.

Ward 5 provided the surprise of the election as rookie candidate Don Iveson upset incumbent Mike Nickel handily to join incumbent Brian Anderson on council.

Ward 6, the third ward in the contest offering up an open seat, was a close race won by incumbent Dave Thiele and bus driver Amarjeet Sohi, who beat out Chinwe Okelu by a margin of just 253.

Elected or acclaimed Public School trustees were Bev Esslinger, Ken Shipka, Sue Huff, Dave Colburn, Ken Gibson, Don Fleming, George Rice, Catherine Ripley and Gerry Gibeault. Debbie Engel, Jim Urlacher, Cindy Olsen, Rudy Arcilla, Marilyn Bergstra, Kara Pelech and Becky Kallal won or were acclaimed as Catholic School trustees. ▽

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Evasion, delay hijacks one world approach

COMMENT

DYER STRAIGHT

Gwynne Dyer
gwynne@vuwweekly.com

When denial fails, try evasion. Almost all the climate-change deniers, even President George W. Bush, now allow the forbidden phrase to pass their lips, but that doesn't mean they have really accepted the need to do something about it. The preferred tactics now are distraction, diversion and delay.

That's why the US government held a mini-summit on climate change last week just two days after the United Nations held a one-day summit to prepare for the December meeting in Indonesia that must set the targets for deeper cuts in greenhouse gas emissions in the period after 2012, when the current Kyoto Protocol expires. The Bush administration, which refused to ratify the Kyoto pact, doesn't

want any hard targets at all, so the name of the game is sabotage.

"Each nation must decide for itself the right mix of tools and technology to achieve results that are measurable and environmentally effective," Mr. Bush said. In other words, there should not be negotiated targets for actual cuts in emissions, with penalties for those who do not meet them. "By setting this goal, we acknowledge there is a problem," said the US president. "And by setting this goal, we commit ourselves to doing something about it."

What he proposes to do about it is to host another conference next year to "finalize the goal" (but not a mandatory goal, you understand) and discuss ways of attaining it. Then there could be another conference in 2009, and another in 2010...

Evasion and delay. The aim is to prevent the Kyoto accord's 144 signatories from setting hard targets for deep emission cuts, or at least to provide a plausible political shelter for governments that oppose mandatory cuts but need to look like they are fighting climate change in the eyes of their own peoples. That shelter, which is now called the Asia-Pacific Partnership, was set up last year, and last week it gained a new recruit: Canada.

The six existing members are the United States and Australia (huge emitters of greenhouse gases that never joined the Kyoto process, and until recently were climate-change deniers); China, India and South Korea (Kyoto signatories that, as developing countries, were exempt from emission limits under the existing treaty, but fear that they would face limits in the next phase); and Japan (which accepted a Kyoto target for 2012, but has no hope of meeting it now without heroic efforts). Together, they account for half of the world's emissions.

THE BUSH ADMINISTRATION has thus succeeded in splitting the world in two on the climate change issue. An overwhelming majority of the 39 developed countries have agreed to get back below their 1990 level of greenhouse gas emissions

by 2012, and will meet their targets or at least come close. A few rogue industrial countries have shunned the Kyoto process entirely or missed their targets very badly, and they have now joined with the most rapidly developing countries (whose emissions are soaring) to subvert or evade the next phase of cuts.

It's exactly what you would expect in any large undertaking that involves many different countries, and there's no point in getting upset about it. The only question is how to get past it.

Seventy per cent of Americans now identify climate change as a major problem, and in the face of the federal government's obstructionism, many states are pressing ahead with their own greenhouse gas reduction programs. As California Governor Arnold Schwarzenegger (who has committed his state to deep cuts) said at the UN summit: "California is moving the United States beyond debate and doubt to action."

An even bigger problem is the Asian giants, China and India, whose hopes of achieving full developed-country status depend on historically unprecedented economic growth rates. They will not abandon those hopes while other countries still live in lavish consumer societies. So how can they be persuaded to accept emission controls?

With great difficulty, but it is their climate too. The deal will require the old industrialized countries to take even deeper cuts in their emissions in order to leave the emerging ones some room to grow. It must also involve technology transfer and direct subsidies from the old rich countries to help them switch from CO₂-intensive technologies for power generation to cleaner ones.

That will be one of the most difficult political bargains that has ever been negotiated, but the prospect of global disaster may help to concentrate people's minds. ▽

Gwynne Dyer is a London-based independent journalist whose articles are published in 45 countries. His column appears regularly in Vue Weekly.



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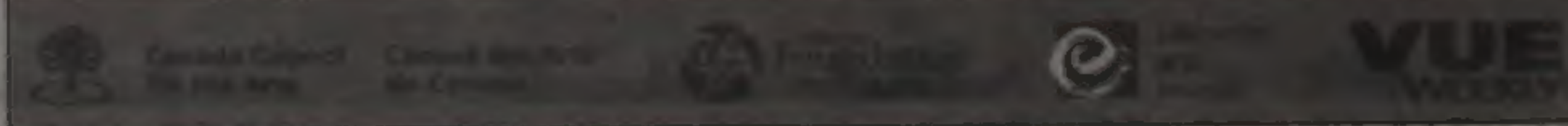
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Issue is a forum for individuals and organizations to comment on current events and broader issues of importance to the community. Their commentary is not necessarily the opinion of the organizations they represent or of *Vue Weekly*.

Recent cycling deaths are a wake-up call for safety

MICHAEL KALMANOVITCH / edmontonbikes.ca

Over the past month, three cyclists have been killed by cars on the streets of the greater Edmonton area.

Two of these deaths, William Korol and Mathew Bensalah, occurred over a period of less than 72 hours.

This is a heavy toll, and the entire cycling community is impacted when a cyclist is killed on city streets. Such tragic incidents highlight the personal risk that all cyclists face everyday, and, despite the fact that cycling remains an incredibly safe transportation choice, can erode cyclists' confidence in traffic and create the perception that cycling is dangerous.

Since the Edmonton Bicycle Commuters' Society was founded in 1980, the number of cyclists using their bicycles for basic transportation has increased significantly throughout the city. City of Edmonton statistics show that the number of cyclists using their bicycles for utilitarian purposes has increased by over 150 per cent since 1994.

Unfortunately, the number of other roadway uses—most notably motor vehicles—has also increased dramatically over the same period. Put simply, roadway space in Edmonton is at a premium, and our streets have become a breeding ground for frustration, aggression and conflict, which often means collisions.

The motor vehicle industry has responded to this reality by producing vehicles engineered to provide a safety cocoon for its occupants, dramatically increasing the likelihood of drivers and their passengers walking away from a collision. For people outside of this cocoon of safety ... well, you get the picture.

Many motorists reason that since this level of safety can't be engineered into the bicycle, cyclists should avoid riding where there are motor vehicles—that is, almost everywhere other than recreational pathways and multiuse trails, which are often not useful for commuting routes.

Not only is access to roadways a right for cyclists, it is their legal responsibility to operate their bicycles in accordance with the Alberta Traffic Safety Act, which makes it illegal for cyclists to use sidewalks for travel, and states clearly that "a person who is operating a cycle on a highway has all the rights and is subject to all the duties of a person driving a motor vehicle."

WHETHER DRIVERS OR CYCLISTS like it, motor vehicles and bicycles have to share the streets of Edmonton. Each roadway user has rights and responsibilities. This means that we need to exercise our responsibilities, respect each other's rights and to cooperate in our transportation "dance" in a way that ensures that we all get home to our loved ones safe and sound.

Motorists, as the most common and most dangerous road users, have a greater onus of responsibility because of the life-and-death impacts their mistakes or indiscretions can have.

All motorists need to pay more attention behind the wheel. Music, cellphones, text messages and other activities distract drivers to a dangerous degree.

While it may be a cliché, speed kills. Speed was considered a factor in all three of the recent fatalities, and the safety that comes from simply slowing down cannot be overstated.

Motorists also need to be aware that not all other roadway users have 1000 kg of metal surrounding them, and take into consideration that other roadway users may be slower or faster than them depending on the situation.

Communicate your intentions by using your turn signals and watch your blind spots for cyclists.

Above all, be respectful of the right of other roadway users to be there. Give cyclists and pedestrians the space they are entitled to.

CYCLISTS also have to take responsibility for their own safety.

First, be visible at all times by wearing reflective or light-coloured clothing and at night by installing bicycle lights (one white one for the front and one red one for the rear) to complement reflectors.

Always ride your bicycle in a predictable manner with the flow of traffic and practice safe, defensive and acceptable cycling skills. Follow traffic signs and other rules of the road.

Always communicate your intention to other roadway users by using hand signals, and be sure to shoulder check before changing lanes or your position on the roadway.

Ensure that your bicycle is functioning properly—especially brakes and steering.

CONTINUES ON PAGE 13

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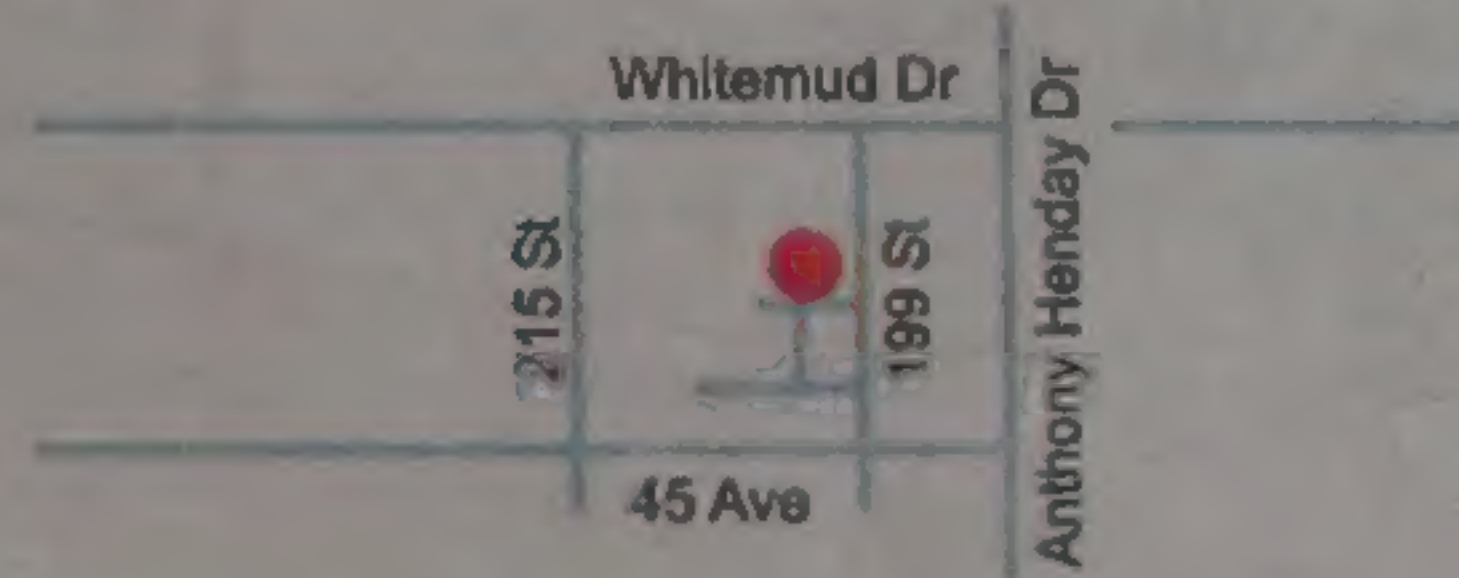
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Building a *City of Words* transforms storytellers into society's masons

JAY SMITH / jay@vancouverweekly.com

The storyteller tells us who we are, who the other is, and what kind of relationship we can establish," explains author Alberto Manguel, this year's Massey lecturer. "The storyteller can give us clues to our social and individual identity, but ... doesn't always tell the truth."

In the 2007 CBC Massey Lectures, *City of Words*, Manguel contemplates the complex relationships that exist between the stories that a society tells and how "we live together"—how a society practises inclusion and exclusion, how it deals with differences of all varieties. At the heart of the lectures is the figure of the storyteller and how "the necessary laws of society [ensure] that the imagination does not have unlimited freedom."

Manguel, whose well-lauded *History of Reading*, published in 1996, and the 2006 *The Library At Night* established him as Canada's bibliophile extraordinaire, is perfectly suited for such an exploration. Originally from Argentina, he moved to Toronto in the early '80s and remained there for 20 years, but currently resides in Paris. In addition to these and numerous other books, he's worked as a translator, editor and anthologist.

Characteristically, Manguel's enquiry (which he admits involves more questions than absolute answers) entails dancing through lit-

LECTURE

FRI, OCT 19 (8 PM)

**2007 MASSEY LECTURES
THE CITY OF WORDS BY
ALBERTO MANGUEL**

MYER HODOWITZ THEATRE, U OF A
\$15 / \$10 STUDENTS AND SENIORS

erary references and historical epochs at a pace that only the truly well-read might attempt. From Virgil to *The Devil Wears Prada*, from *The Bible* to Kafka to 20th century Irish writer William Trevor, Manguel's attention is astute to the ways that stories elucidate our species' inevitable condition of cohabitation.

AT THE SAME TIME that he draws attention to the vital importance of stories and storytelling to society, however, Manguel is blunt about the dangers our present, industrial model of storytelling presents.

"Books, or objects that look like books, are flooding the market, invading the bookstore chains that are no longer bookstores and taking up all the space that was previously occupied by real literature," Manguel says.

"It's an industrial model: [books now must have] so many pages, this kind of cover, this kind of story, even a sell-by date, so you get the best-seller of the week, the month, in the genre of chick lit or men's writing.

"This cycle of waste is exactly contrary to artistic creation. Art creates

for duration, literature writes for all time, and that impulse [toward transcendence] is completely opposed to what our societies are putting forward as what is good for us. We are told that what is good for us is quick and easy and what is slow and difficult should be set aside. The consequence of this is that we abandon listening, careful reading. All of this is difficult and takes time."

MUCH OF THE LECTURE that Manguel will give in Edmonton on Oct 19, entitled "The Bricks of Babel," concerns *Atanarjuat (The Fast Runner)*, Zacharias Kunuk's groundbreaking 2002 film which combines aspects of traditional Inuit storytelling with cinema.

"What I find interesting about *The Fast Runner* is that a culture can seek out a medium that is not its natural medium of creative expression to construct a story that is powerfully authentic," says Manguel.

"By 'powerfully authentic,'" Manguel clarifies, "I mean a story that grants a society universality. Northrop Frye said that art that is classic ... is art whose circumference is always bigger than the best of its reader. From wherever you come ... if you want to go deeper into the work, you can. That is why, to give a banal example, Shakespeare will always be in libraries—because his world allows that exploration. It's like an infinite continent."

In "The Bricks of Babel," Manguel

contrasts the Western notion of "creative arts ... as immutable units, fixed in deathbed editions and framed in art museums" with how, in the Inuit imagination, "stories ... change in order to hold the passing of memory, since the telling of a legend is always both a voice from the past and contemporary of the teller." Western narratives are situated within "a belief in a prehistory and a future beyond the page or screen" whereas "for the Inuit, it is the story, not time, that travels."

A CRITIQUE of Western 'progress,' drawn from an aphorism of Franz Kafka, underlies the lecture.

Manguel points out that the Inuit, like Kafka, believed that progress "is a meaningless concept; we advance along a cyclical path in which events and the stage of these events appear and reappear as both cause and effect of any given happening."

These are insights, Manguel

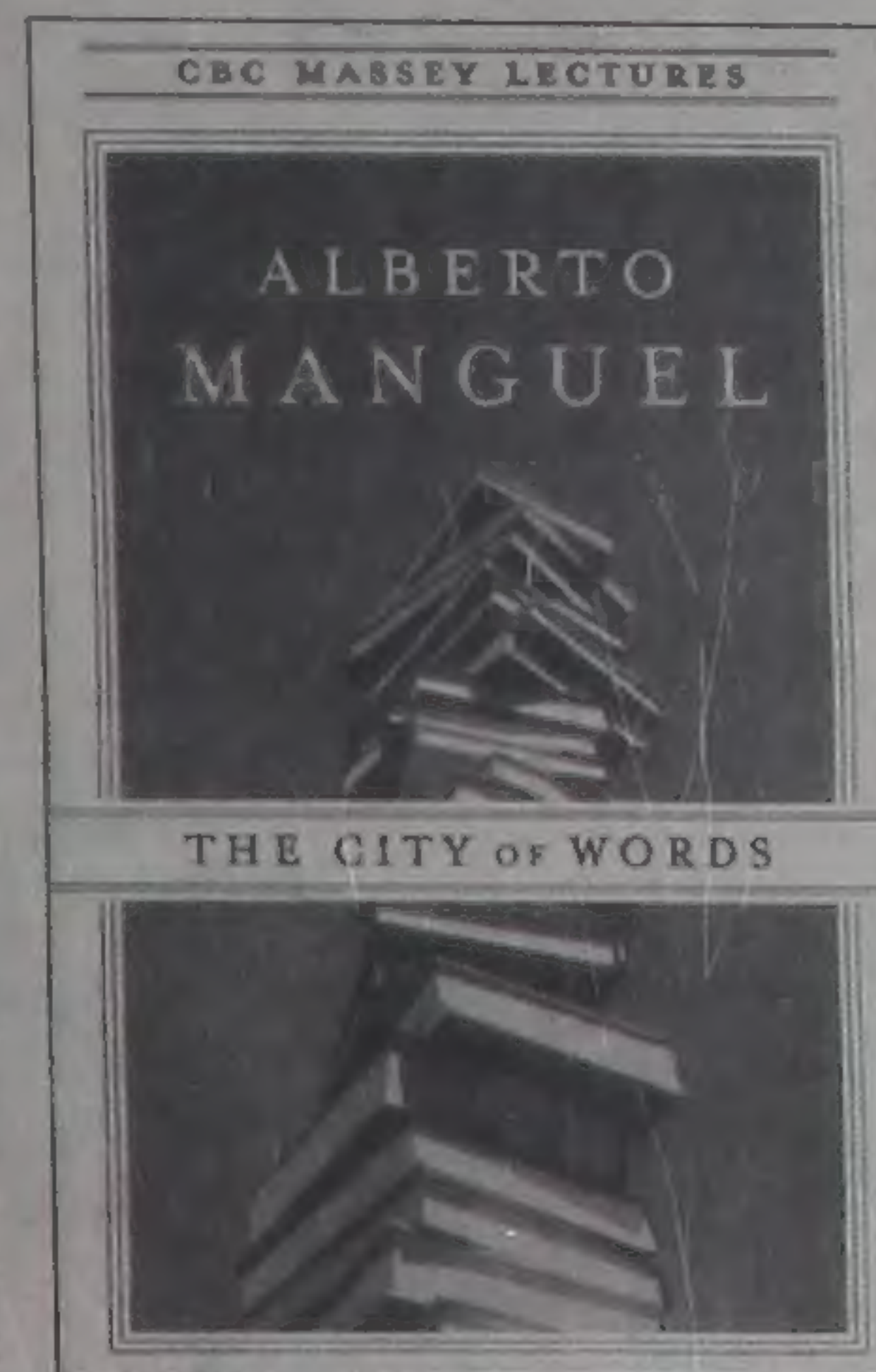
believes, of especial import to our contemporary society. With the insightfulness of storytelling strangled by the mechanisms of its production, with schools and universities becoming "places where you train ... people to be

in the service of others", some elusive, intangible "progress" remains the carrot baiting our increasingly creativity-less society.

"[What I'm saying] goes against everything Albertan society stands for," Manguel adds. "Albertan society wants efficient workers, not thinkers. ... What happens then is the machinery destroys even those who think

that they are going to profit from it. Once you've completely devastated [Alberta's environment] there's not going to be a little garden for those who have set this in place.

"Literature tells you this. If you go to the library, if you read, you know [from stories] that this is true." ▀



Get some sun and enjoy some fats, already!

HEALTH

WELL, WELL, WELL

CONNIE HOWARD
health@vancouverweekly.com

We're hopeful, rightly so, that new drug Reclast will make good on its promise to strengthen the brittle bones of our parents and help keep them mobile. It appears it does in fact do this, but as it has also been known to interfere with heart rhythms, it would seem worthwhile to have a look at where the brittle bones are coming from in the first place, given our milk-drinking, cheese-eating, calcium-rich culture.

Those who suffer bone fractures with a simple fall are almost always vitamin D deficient, vitamin D playing a role in calcium and phosphorus metabolism, and consequently in bone and muscle strength. The secret to preventing that first brittle-bone fracture lies in planning well ahead of any sign of bone loss.

To get enough vitamin D if you live in Canada involves both getting unfiltered (no sunscreen) sunlight during the summer months, and either a good supplement in the winter, or 10 tall glasses of milk (10!) every day—vitamin D fortified, of course, and not skim, as vitamin D is fat soluble—which leaves only sunlight or fish oil supplements in my mind (and a good reason for a winter vacation). The thing about vitamin D is that without enough of it, our bodies can't use the calcium we're so careful to make sure we get.

Keeping our kidneys and livers in good shape is another essential prevention, as they play key roles in our ability to use circulating vitamin D. But as just being here—swimming in stress, drugs, heavy metals, physical inactivity and low-fat high-carb diets—stresses our livers as much as drinking too much does, achieving that can be a challenge.

Boston researchers have just confirmed again that the simple carbs we all started eating like mad with all the off-the-mark warnings about fat and cholesterol (the cereals and low-fat crackers and chips and popcorn) are giving us fatty liver disease, which is sadly now showing up in ever-younger children.

OUR LIVERS COMMUNICATE stress and the need for extra help with signals such as impaired digestion, nausea after rich meals, light-headedness, skin ailments and even joint pain, and given how common all those are, I'd say paying them some attention will go a long way in preventing hip fractures down the road.

B-vitamins will help keep our livers happier, as will trace minerals, vitamin C, zinc and omega-3 fats—whole foods then, rather than processed ones, and more fish oils, fewer soy, corn, sunflower and safflower oils.

And given that the health of our kidneys is key to our ability to use vitamin D,

CONTINUES ON PAGE 13

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GuluWalk is no easy stroll

CHLOE FEDIO / chloe@vancouverweekly.com

Every evening for an entire month in 2005, Adrian Bradbury and Kieran Hayward trekked 12 km from their homes to sleep the night on the steps of city hall in Toronto. At the crack of dawn, the pair would rise from their stone beds, make their way back home and start their daily routine.

Their efforts were aimed at raising awareness about a similar commute made by thousands of children in northern Uganda who sought refuge from the Lord's Resistance Army (LRA), a rebel paramilitary group that has been warring with the country's government for more than two decades.

An estimated 20 000 children have been abducted by the LRA since 1987 for use as soldiers and sex slaves, while almost two million Ugandans have been displaced. Out of fear of being raped, abducted or even killed by the LRA, children aged three to 17 began commuting every night from their camps to hide in urban centres, including the city of Gulu, to avoid such a fate.

The campaign in Toronto has since turned into an international movement known as GuluWalk.

Lillian Du was 16 years old when she first heard about the situation in Uganda. Half a world away, Ugandan youth the same age as her were walking up to 20 km every night just to escape abduction, and she was inspired to do something about it.

EVENT

SAT. OCT. 21, 11 AM
GULUWALK
DEPARTING FROM CITY HALL
11.5 KM OR 5 KM ROUTE

"When I first heard about it I was very shocked that it hadn't made headline news. It wasn't something that the average person would know about," Du said.

Du is part of a small group of Edmontonians who made contact with the two men who started it all, and brought the walk here in Oct 2005. Now in its third year, GuluWalk is taking place in over 100 cities worldwide, and Du is hoping increased awareness of the issue will help beat last year's fundraiser, which topped \$500 000.

"I think that with an international movement like this, it really does serve as a voice for the children and everybody takes a stand against what's been going on for the past 21 years," Du said. "It really makes a huge statement about what needs to be done."

And the message is spreading. Jessica Subranni heard about GuluWalk for the first time this year and was so shocked that she decided she had to take part in this year's walk.

"It's insane the stuff that goes on that no one hears about or people choose not to inform themselves about it," Subranni said. "How do you turn a blind eye to this sort of stuff?"

Zelda's legend grows a little bit more

GAMES

INFINITE LIVES

DARREN ZENKO
infinite@vancouverweekly.com

Vision in a full-length mirror: eyes that could have rejoiced in the clear light and warm colors of a perfect falling-leaf day—bagged, bloodshot, haunted by hours of unwavering focus on two glowing, credit-card-sized screens; hands that could have caressed and created—cramped into hooked claws, pulsing with carpal-tunnel pangs. Coffee stains on yesterday's shirt ... jeans crotch-creased from motionless beanbag hours ... stomach rumbling, demanding more than ginger snaps and caffeine ... yeah, *Legend of Zelda* come to kick my ass again.

I'll spare the world another nostalgia trip down to the rumpus rooms of yesteryear, but man ... as of today's nine-hour grind with *Phantom Hourglass* on the DS, I've been playing *Zelda* for 20 years. Same goes for all of Nintendo's perennials, give or take a couple of years, but there's something special in the way *Zelda*'s been mixed and remixed over the course of ... what? 14 games or something?

The freshness of *Zelda* is maintained not by reinvention or wholesale "re-imagining," but by taking the ancient elements of the epic—using sword, shield, bombs and other tools to fight and puzzle your way through dungeons scattered around a dangerous overland

map, opening new areas with each new tool—and its visual and sonic cues [insert "Obstacle Removed" chimes here] and using those as foundation and finish under and over brand-new mechanics. Eternal hero Link, the little guy in the elfin greens, has over the course of his career been an interdimensional traveller, a shape-shifter, a time lord and a master of the four winds, using new weird powers in each age and world he's born into, all while remaining inimitably Link.


Phantom Hourglass is a little unusual for the series in that it's explicitly a direct sequel to a previous game, GameCube adventure *The Wind Waker*, and the game's look is a nice return to that game's cartoon aesthetic. Lost at sea after an encounter with the sinister Ghost Ship (don't you hate when that happens?), Link finds himself washed up on a beach, bereft of crew and companions, stripped of powers and possessions, tasked with the same noble grind he's lived through in his countless reincarnations: to gather up gear, retrieve a selection of mystical doohickeys, vanquish a great evil and save the Princess.

NEW FOR THIS DS *Zelda* are the controls ... or should I say "control"—everything is done with the stylus and touchpad, and it took about two minutes for my skepticism to turn into something that would have been real joy had I not been sitting on the can. The barriers between player and game melt away once your thumb stops reflexively

twitching over to the cross-key, and you're in; the DS's tiny screens expand to fill your world. It really is a miracle of control tuning, a masterclass in how the touchscreen should be used; it's going to be tough for any DS action game to go back to buttons without looking—and feeling—like a knuckledragger.

The game itself is, as I said, pure beautiful, addictive *Zelda*—puzzle dungeons, and the slow clearing away of barriers to expand the world. There's a fun stealth angle this time out, with Link infiltrating deeper and deeper into the depths of a central meta-dungeon as he gathers his tools, and the potential pokiness of sneaky gaming is given a shot of adrenaline by the fact that you're on the clock: the dungeon air is deadly, and only the all-too-quickly dribbling sands of the eponymous Hourglass protect you from a soul-sucking fate. Getting more sand, building an arsenal, exploring the world, sailing the seas, finding custom ship parts, digging for treasure, figuring shit out.

Damn, it's fun. So fun, it hurts; I'm a wreck. My fingers ache from gripping the anti-ergonomic stylus, and the stylus itself is so gnawed up it barely fits back into its little slot. I haven't eaten right and twin screaming voices in my head—"Goddamn it; shut it off and write your fucking article!" versus "But ... how can I review it now? I only just got the bombchus!"—have deafened my inner ear. I had to beg my fiancée to hide my DS in order to write this. *Zelda*, you win again!




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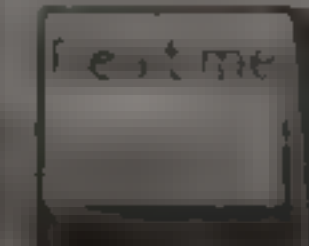
The City of Edmonton and Stantec Consulting are hosting a public Open House to allow Edmontonians the opportunity to provide input on the update to the City's Bicycle Transportation Plan. Learn about the project and provide feedback on an expanded route network and project priorities for cycling in Edmonton.

Cyclists of all ages and abilities are encouraged to attend:

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We just want to go the distance, have our Cake and eat it, too

HOCKEY IN THE BOX

We're into Week Three of this infant season and the crying, belching and burping has begun. We enjoyed the thrill of watching the Oilers lose three games: 2-0 to the Minnesota Wild on the road, 5-2 to Vancouver here at home and 4-1 to Vancouver out on the coast. Waaaah. TB and Dave try to leave three goals for and 10 goals against in three games behind. Piece of Cake.

NOT) GOING THE DISTANCE Inter-Divisional games are the difference maker for NHL teams these days. The new "Eastern-eams-can-travel-less" or "rivalry-based" format with eight games against Divisional rivals means the Oilers have to beat Calgary, Colorado, Vancouver and Minnesota

to gain ground in the standings. So far the Oilers are goose egg-for-three against the Wild and Canucks. There are 32 Northwest Division games. That leaves 29 more to learn to beat these four teams. Note: M-A Pouliot was the only current Oiler with a positive plus/minus rating (+1) in Divisional games last season. Shawn Horcoff was a -14 against Northwest teams. DY

GOATS ... GO TO HELL (OR SPRINGFIELD) Coach Craig MacT said he would be liberal with callups and demotions this season. The team has more players with two-way contracts than usual and an actual farm team of its own to pull them up/knock them down. Last week already saw Robert Nilsson and J-F Jacques sent to Springfield and Zack Stortini and glamour boy Robbie Schremp brought up. This year will be a produce or hop-on-a-different-plane-than-the-big-boys kind of year. DY

GOOD NEWS/BAD NEWS Good news!

The Oilers play the lowly Phoenix Coyotes Thursday night. A win over a team with no Sedins, Luongos or Gaboriks should be a tonic to a crappy losing streak. Bad news! The Coyotes have the same amount of wins as the Oilers with two. On paper, we're no better than they are. Losing to Phoenix could take a lot of wind out of a lot of sails—just in time for Battle Of Alberta #1 on Saturday. DY

FASHION NUGGETS Lately I've been thinking about logos. NHL team logos, that is. Maybe its because of the new RBK-designed NHL jerseys. Whatever the reason, I've been thinking about NHL logos. Some are time-tested classics: the proud bleu, blanc et rouge of the Habs, the old-timey feel of the Red Wings or Bruins, the classy Madison Avenue look of the Rangers' shield, or the total political incorrectness of the Blackhawks brave. These have all been

around forever and are branded into the psyche of North American hockey fans. Newer franchises, often trying to attract younger fans in non-traditional hockey markets, resort to cartoonish or gimmicky logos and nicknames (Yes, we're looking at you, Mighty Cross-Promotion Ducks of Anaheim). Anyway, while I was ruminating about this, I noticed an interesting trend. I've always thought it odd that three of the six Canadian teams (Montreal, Calgary and Vancouver) used the letter C as the basis of their logo. That's almost as odd as having two teams named the Rough Riders and the Roughriders. Other teams use the C as well. Columbus has an easily identified C in their logo. The left half of the Carolina Hurricanes logo is a stylized C. And one could even argue that the avalanche of snow on the Colorado logo looks suspiciously like yet another C. Even more fun can be had in the archives. The Colorado Rockies (not the

baseball team), the Cleveland Barons and the California Golden Seals all featured the letter C in their logos. But the all-time best usage of the letter C in an NHL logo has to be the old Canucks design. Not the Free Willy version or the enormous orange and yellow V, but the old-school rink-and-stick logo. It was so subtle that to this day many people don't even realize the rink was a big C. So simple, so clean. No god-damn cartoons. One last note: Dave has pointed out that the Islanders logo also has a C. Or rather, a sea, surrounding the picture of Long Island. He's such a nerd. TB

(LEMAIRE-COACHED) SHEEP GO TO HEAVEN On a similar note, it has struck me that the Minnesota Wild has to be the most ironically named team in hockey. Fucking boring hockey. But as long as they keep winning, I don't expect that to change any time soon. TB

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N050 Organico - Olive/Prado/Green



N097 Iggdrasil - Skimo



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Wuh-GRAK

WHAT ARE THE THREE PRINCIPLES OF USER INTERFACE DESIGN??

I don't knowww...

CAN YOU NAME EVEN ONE?

uh huh huh hahah

if your bicycle needs adjusting, visit your local bicycle store or EBC's community repair shop, BikeWorks.

While it is only legally required for cyclists under 18, all cyclists should always wear a helmet to minimize head injuries in the case of a collision or fall.

Finally, cyclists of all ages should also consider taking an approved cycling skills

course to give them the knowledge and skills to safely ride in the urban environment. The Edmonton Bicycle Commuters' Society offers such courses throughout the year. For more information, contact EBC at 433.2453. ▽

Michael Kalmanovitch is the president of the Edmonton Bicycle Commuters' Society, which promotes cycling as a healthy and environmentally friendly mode of urban transportation

WELL, WELL, WELL

CONTINUED FROM PAGE 9

and that kidney problems are on the rise—one in nine of us show signs of trouble—it makes sense to keep our kidneys happy by avoiding obesity, Type 2 diabetes and high blood pressure (leading causes of kidney disease).

It's the same-old, same-old though. First we create high-blood pressure (and consequent kidney stress) with our stress-

ful lifestyles and refined carb diets (high insulin levels elevate blood fats and constrict arteries), and with our liberal use of drugs like ibuprofen and aspirin. When diuretics are no longer enough to control blood pressure we move to medications known to cause liver damage. We create a Type 2 diabetes epidemic with our inactivity and diets of refined everything and weird fats, then we treat it with the liver-killing Rezulin (now removed from the market), and then with the heart-failure-

inducing, bone-thinning, obesity-causing Avandia (poor GlaxoSmithKlein). Then we haul out the bone-strengthening Reclast, when all we really had to do to keep our bones happy in the first place was to keep our pancreases and livers and kidneys happy—pass on the sunscreen, enjoy some fat in our milk and cheese and yogurt, reduce our stress levels, eat real food instead of boxed and put some pressure on those in power to regulate industry bent on polluting our bodies. ▽

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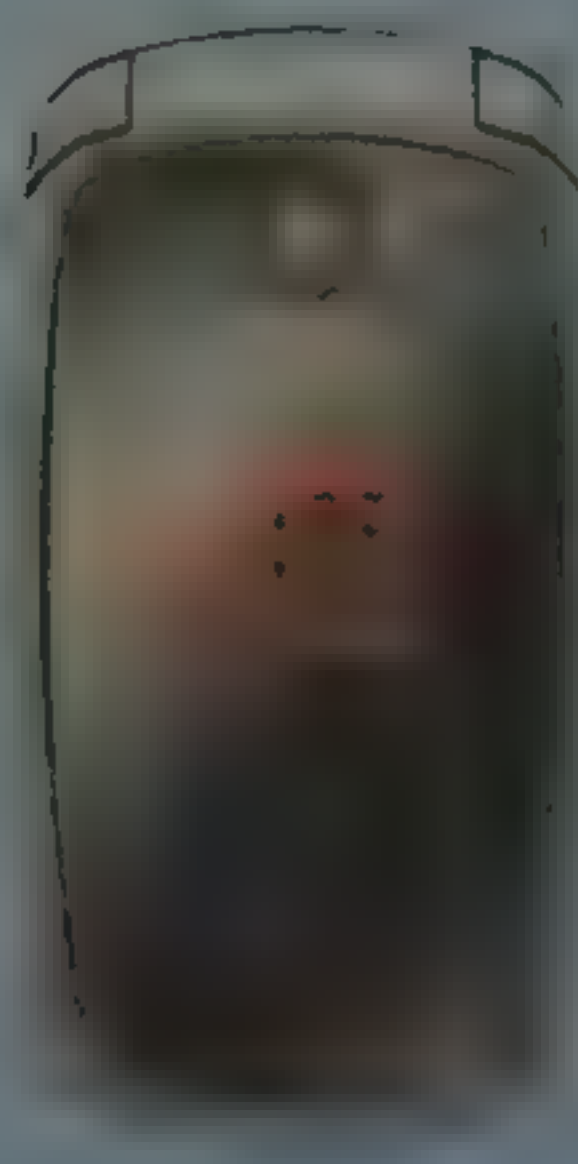
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To boldly go where no peanut butter has gone before



JAN HOSTYN / jan@vuwweekly.com

Peanut butter cookies, peanut butter sandwiches, chocolate peanut butter pie, even chicken satay with Thai peanut sauce—all good. Peanut butter and vegetable soup? That's a stretch even for a peanut butter fanatic like me.

However, it was so weird that I just had to try it. Never mind that my husband will only eat peanut butter in sandwiches and my youngest daughter hates to be within ten feet of peanut butter, I was suddenly overcome with the urge to experiment.

I made a quick trip to the grocery store to get some veggies and the

tahini (a sesame seed paste) that I didn't have in the house. I discovered that tahini was not something that Safeway carried (grrr) and I didn't want to make another stop. I would once again have to make some small modifications.

I placed my big soup pot on the stove and drizzled in some olive oil. Once it had warmed sufficiently, I tossed in onions and garlic. Soon the hearty aroma of sautéing onions filled the kitchen, a smell which I adore, but seemed odd given the nature of the recipe.

I went the rest of the vegetables and four cups of water. I didn't have

vegetable broth but didn't think that would affect the end result, since peanut butter is such a dominant flavour. I didn't use leeks but added some extra onion and threw in a sweet potato for good measure. (My family will eat sweet potato in anything, and its nutritional score encourages me to toss it in to whatever I can.)

EVERYTHING SIMMERED nicely, imparting a pleasant, normal soupy smell to the kitchen. It was just like making any other soup. Once all the veggies were done, it was time to add the peanut butter, cayenne, salt and pep-

per. Since I lacked the required tahini, I just added one cup of peanut butter to make up for it.

I used the recipe's natural, unsweetened peanut butter, since hydrogenated vegetable oil is not a substance that I need clogging up my arteries. That was when the whole experiment started going strange. My wonderful soup smell was replaced by the strong aroma of peanut butter and my broth became thick and pasty.

I forged on. The recipe called for the soup to be pureed, but since we are a chunky-soup kind of family I only blended about half of it. My thick soup became almost solid, kind of like slightly runny peanut butter. It was unappealing.

I went a couple more cups of water to thin it out a bit, in hopes of returning it to its soup-like origins. The addition was a success! I had soup once again.

Next came the taste test. My husband and one of my daughters ran, offering no apologies for their hasty exit. My fearless other daughter and I were left with the task.

"You go first," she begged. Since it was my brilliant idea, I gamely grabbed two spoons and filled them sparsely. As I raised the spoon to my mouth, all I could smell was peanut butter with a faint undertone of garlic. My daughter carefully looked on.

Surprise, surprise: it was actually ... good. It tasted like peanut butter—kind of yummy since peanut butter is so yummy. More accurately, it was peanut butter with large chunks. My daughter was more

skeptical, insisting that she could actually taste the veggies. I think it was only because she knew they were there. She deemed it edible, but in small doses.

This soup is definitely for peanut butter lovers only. It is rich, substantial and perfect for a cold winter day. With a hearty, grainy bun, it would seem almost like eating peanut butter on toast with the added nutrition of all the hidden veggies.

I would puree all the soup next time, then thin it down a bit. Feed it to anyone who loves peanut butter but is a bit more tentative about veggies. They'll love you for it. Just don't tell them what's in it. ▼

Pureed Peanut Butter and Vegetable Soup Recipe Island Wellness Cafe, Key West

1 cup onion, diced
1 teaspoon garlic, minced
1 tablespoon vegetable oil
1 stalk celery, diced
4 carrots, diced
2 cups potatoes, peeled and diced
2 leeks, white part only, washed well and diced
4 cups vegetable broth
1/4 teaspoon cayenne
1/4 teaspoons ground black pepper
1/4 teaspoon salt, or to taste
1/2 cup smooth peanut butter, organic, preferably sugar-free
1/2 cup tahini ▼


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Heaps of Mediterranean grub at Grub Med

ELLA JAMESON / ella@vuwweekly.com

I allow ten pounds weight gain for every decade since high school, I'm either overweight or an octogenarian. Since there's no way I'd make it to 80 with my cholesterol level, there's only one possibility.

"Try standing a little further away from the fridge," was my brother's advice. Admittedly, I had teased him for an hour about his manorexic physique. So all week I had been nibbling on oatmeal, salads and vegetarian chili while telling myself I wasn't dieting—I was making a significant lifestyle change.

By Friday I was ready to kill and eat the postman. Honestly. He appeared at my door looking like a drumstick with legs: it was all I could do to stop myself. In famine-induced desperation, I called up a friend and convinced him to go for dinner with me. This would be a no-holds-barred wrestling match with my hunger at **Grub Med**.

Grub Med is a sultry, south side Greek place with classic European ambience and a reputation for colossal servings. I was ready to toss my svelte aspirations aside in favour of classic Mediterranean cuisine piled high and wide.

We arrived for our 7 pm reservation to find the restaurant about half full. Three tiers of tables rose a foot at a time towards the rear of the restaurant, providing distinctive dining zones. We were lead across a lively, multicoloured tile floor to a romantic table for two tucked into a corner near the welcoming fireplace.

Twinkling lights wound their way through the foliage above wooden tables topped with linen napkins. Photos and art inspired by Greek culture were scattered along the walls, while soft Mediterranean instrumental music ebbed gently throughout the space.

Our corner table was dimly lit, but with some careful angling of the menus we were able to make out the wine list and I chose to indulge in a glass of the house wine—a Boutari



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red (\$6.95). Rich and flavourful, the choice of house wine was ideal for pairing with the strong flavors of classic Greek cuisine.

PLEASED TO FIND that Grub Med served no actual beetle larvae, we opted to start with a plate of calamari (\$14.95). Experienced, enthusiastic and witty, our server was happy to offer his advice on the main courses. Finally, unable to decide between their two most popular entrees, the slow roasted lamb (\$21.95) and the baby-back pork dry ribs, (\$24.95) we decided to order both and share.

The calamari arrived promptly: tiny rings of tender, deep-fried squid were served beside a heaping bowl of tzatziki. The refreshing yogurt dip was ideal for the gently-breaded calamari, and we devoured the plate in record time.

When our server brought out our main course, I was flabbergasted. I

was aware of Grub Med's reputation for portion size, but I was in no way prepared for the sheer quantity of food that the chef managed to balance on our plates.

A huge Mediterranean salad filled a quarter of one plate while roasted potatoes, carrots, zucchini and beets fought for space alongside a colossal helping of roast lamb. Our second plate was similarly prepared, but in place of lamb, a full rack of dry ribs hung partway over the edge of the plate. Despite my hunger, I was overwhelmed.

The salad was a classic mixture of iceberg lettuce, tomatoes and cucumbers topped with kalamata olives and crumbled feta cheese. The roasted vegetables were cooked to firm perfection and gently herbed.

We divvied up the meat, moving a rack of ribs to one plate and some lamb to the other. The dry ribs were meaty and tender, though perhaps a bit over-spiced for our tastes. The lamb had been roasted for hours to bring out its unique character, a rich earthy flavor that affirmed Klefiko as their signature dish.

THE MUSIC CHANGED to a faster pace and Viraj, Edmonton's only male belly dancer, was soon entertaining us with his signature moves. As he demonstrated consummate control over his abdominal muscles I couldn't help but be more than a little jealous.

Having spent the past week dolefully shrinking the capacity of my own stomach, I found myself not as ravenous as I had anticipated. I wasn't going to be able to eat a quarter of the food on my plate. I had our server pack up the rest of the lamb and we both chose to forgo the feature dessert—a chocolate cheesecake that would have destroyed all my week's efforts.

After all, I was going back to salads and oatmeal in the morning. I'd regret a one-night stand that left chocolate stains all over my lips.

On the up side, my postman is able to safely deliver the mail again. ♥

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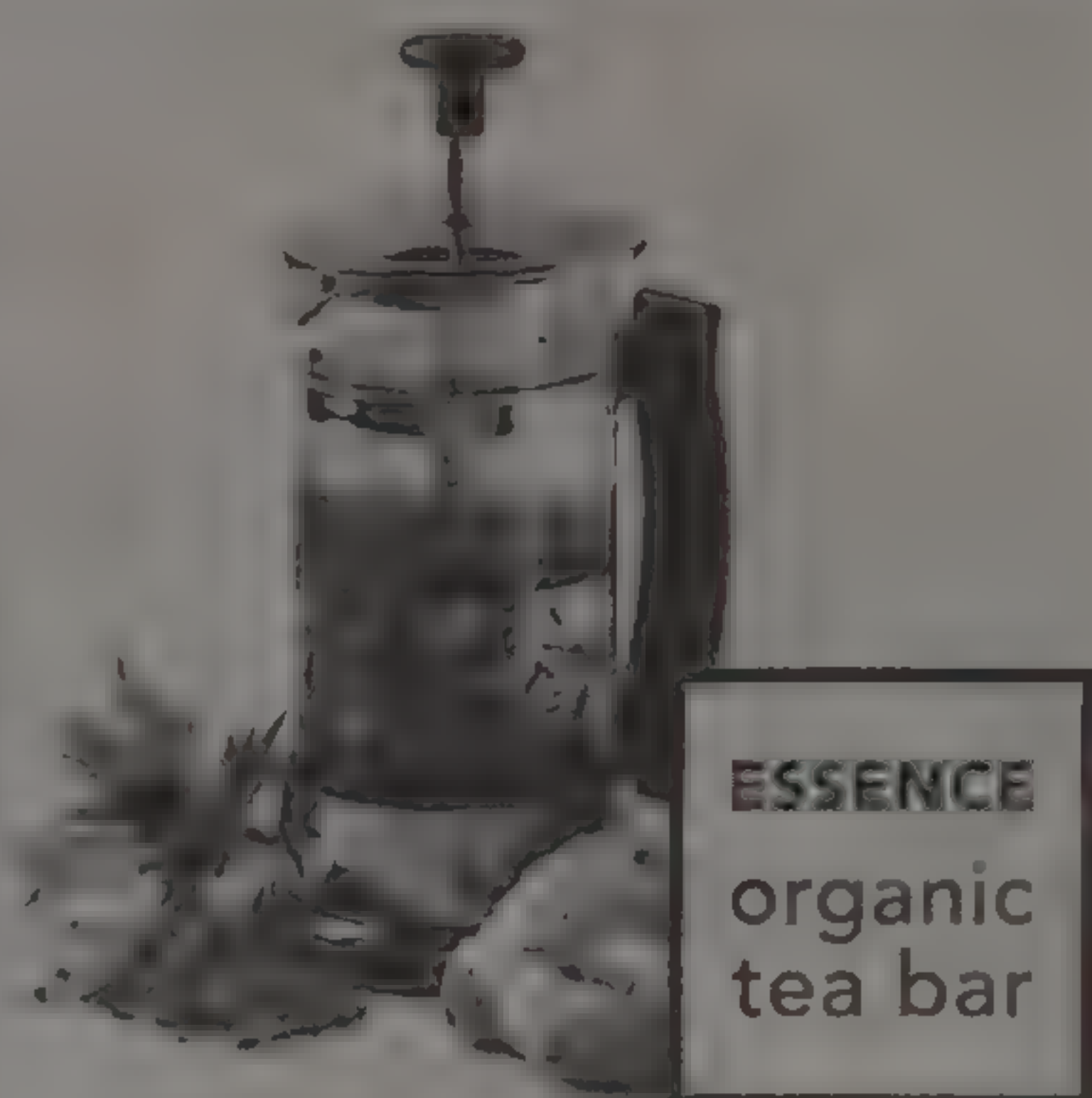
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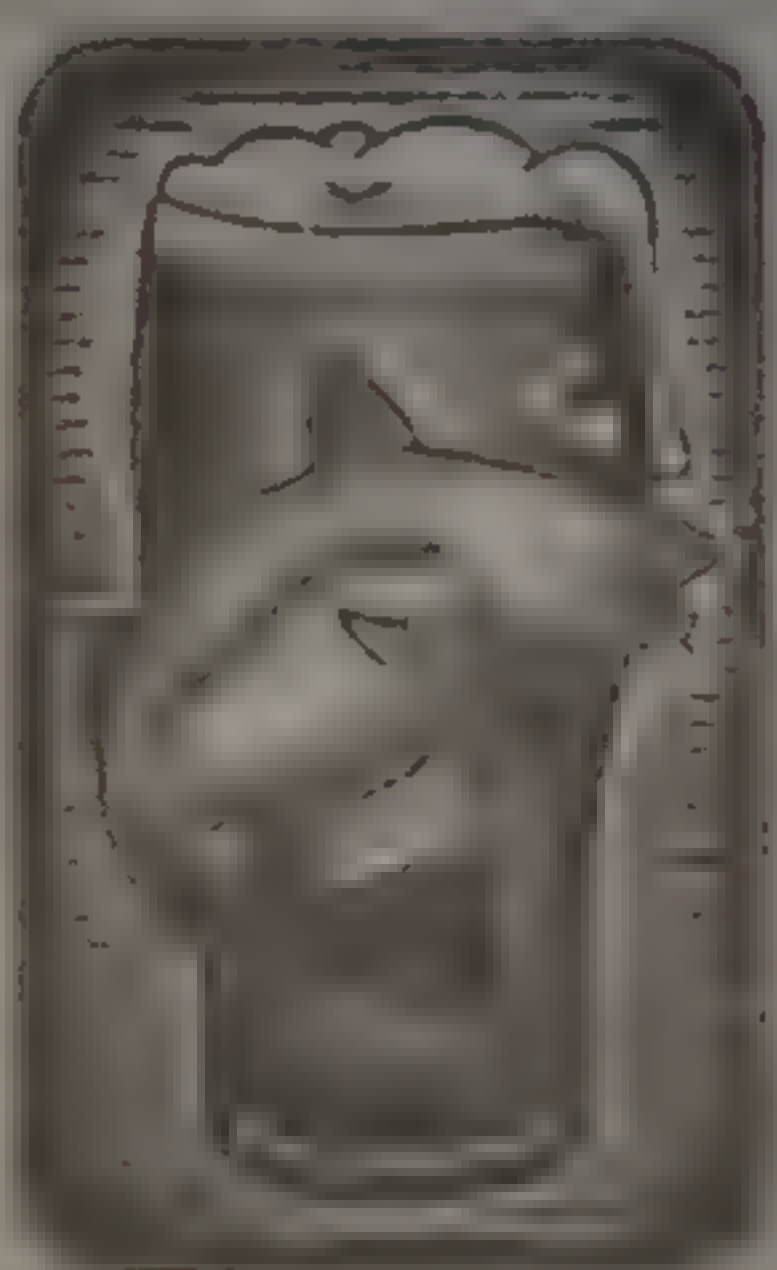
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A take-home feast fit for a Baba

JAN HOSTYN / jan@vueweekly.com

I sat in my car behind **Widynowski's Sausage House** for a full ten minutes, trying desperately to work up the courage to enter the store. My heart was pounding at the thought of buying sausage. It wasn't something that would normally intimidate me, but this was no ordinary task. Since this was not the home of Stawnichy's Mundare sausage, the only sausage as far as my family was concerned, I was about to enter enemy territory.

I'd grown up on the legendary Mundare sausage, but rumours had been circulating about the quality of Widynowski's. I owed it to my fellow Ukrainians to investigate.

I slipped warily through the back doors and entered the premises. Encouraged by the sparkling cleanliness, I forged on and bravely bought two coils of sausage, one garlic (\$5.24) and one ham (\$5.69). Mission accomplished. Breathing a sigh of relief, I backed out of the parking lot and made my way back down 118th Avenue, buoyed by the pungent yet soothing aroma of garlic that quickly permeated my car. I conveniently ignored the fact that I had only succeeded in buying the sausage—I still had to serve it.

My next stop was the **Polish Food**

DISH | UKRAINIAN

Centre. My Mom swears that they make the best perogies in the city, so I decided to swing by. They might buy me some brownie points to make up for my sausage treachery. I grabbed two bags from the freezer, one of cottage cheese and one of potato/cheddar (\$4.25/12) and couldn't help but be impressed by the size of the dumplings. Made on the premises, a couple of these could almost constitute a meal.

Wendy's Gourmet Perogies was the last destination on my list. Traffic on 99th Street was so bad that I briefly considered scrapping the idea, but I had heard about their amazing perogies so I stoically crawled along. I was surprised to find a busy little restaurant that also did take-out. After weighing my options, I decided to forgo any cabbage rolls or borscht and retrieved the cottage cheese/dill and the potato/cheddar/bacon perogies (\$8.50/12), personally made by Wendy herself.

The feta/spinach sounded wonderfully different and tempting but I had already deviated enough from the norm for today. Although more expensive than the others, they came in a

handy tinfoil container, fully cooked and already nestled in butter. All they required was a quick warm-up.

I HAD EVERYTHING I needed to pull off a Ukrainian dinner. The original plan was to pick up some cabbage rolls and nalsnyky to round things out but my family had other ideas. My kids insisted I make nachynka, a cornmeal spoon bread, and my mother was adamant on bringing borscht. That was more than enough food and, for my family, the perogies are always the highlight.

After tucking everything away, I needed mental preparation. It's not every day that I serve a Ukrainian dinner to ten people, some of whom are very Ukrainian, very traditional and very set in their ways. The fact that it was mostly take-out didn't matter. It had to be the *right* take-out. After I zoned out with some Pilates, my answer to anything remotely stressful, I felt ready to tackle the evening.

Energized, I threw together the nachynka and put it in the oven. I quickly disposed of the standard brown butchers' paper that surrounded the sausage as it bore a small but distinct Widynowski's stamp. The perogies from Wendy's went into the oven and I set a large pot of water to boil on the stove.

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Guests started to arrive and chaos ensued, typical of any large gathering in my home. Between bits of conversation and nibbles of this and that, the Polish Centre perogies were dunked in the boiling water and the sausage was warmed. Our traditional sour cream sauce boiled over (also a tradition) and onions in butter competed with the garlicky sausage for the most pervasive aroma.

I made numerous trips to unload the various platters and bowls heaping with food. By the time I was ready to sit down, everyone had already loaded up their plates and was eagerly attacking their food. I wasn't used to hearing so many different options as the comments started flying fast and furious.

BECAUSE OF OUR affection for bacon, the bacon/cheddar perogies were the first to go. With bacon as the unquestionably dominant flavour, they were good but a bit saltier than we had anticipated.

Next up were the perogies from the Polish Centre. They were substantially bigger than the ones from Wendy's, masses of dough stuffed with loads of filling. Both were nicely spiced and tasted like the perogies I grew up with. My preference lay with the potato/cheddar, but the babas and guido in the crowd preferred those filled with cottage cheese, partly due to their belief that potatoes were never meant to see the inside of a perogy.

Last up were the cottage cheese/dill perogies from Wendy's. These were met with a bit of skepti-

cism because, again, the true Ukrainians in my family believe that while dill adds interest to many foods, perogies are not on that list. After a few tentative bites, these began to rapidly disappear. Moist morsels with just a hint of dill that enhanced rather than overwhelmed the cottage cheese, these were a surprise hit.

Happily, there was no mutiny over the undercover kobasa. Both varieties seemed a bit leaner than Mundare sausage, with the spices and garlic (especially the garlic) shining through. This worthy sausage will definitely grace my table again; it garnered praise from a very tough crowd. My apprehension finally eased and my heart was grateful that it could once again resume a normal beat.

I collapsed on the couch after herding everyone out the door, my stomach slightly rounded like an overstuffed perogy. A wave of satisfaction swept over me. I had an array of choices the next time I felt like an authentic Ukrainian meal, with enough variety to satisfy everyone's unique tastes and quirks. My family was impressed, which is a feat not easily accomplished. There was no clear winner, but it was agreed that everything surpassed the standard grocery store fare.

Next time you need a little excitement in your life, explore. Veer away from the tried and true. Set foot somewhere that doesn't stock a million and one mass-produced items. While it may get your heart pumping, your stomach will definitely thank you. **v**

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A high five for the Take 5

VIVIAN ZENARI / vivian@vuwweekly.com

The Royal Canadian Air Farce has a recurring sketch in which eccentric, working-class types discuss current events in a doughnut shop. In Edmonton, real-life versions of these doughnut-chomping political philosophers head to **Take 5**.

Take 5 is located in Beverly, a humble north-east neighbourhood that was a separate municipality until its merger with Edmonton in 1961. Surrounding the strip mall that houses Take 5 are the worn-out walk-ups and crumbling retail stores of a more glorious past. The cars that drive past Take 5's floor-to-ceiling plate glass windows are more likely to be beaters than late-model SUVs.

Nonetheless, Take 5's interior suggested neither neglect nor faded glory. The tidy shop was furnished simply, with about 16 small fast-food-style tables and functional black and red bistro chairs. The space was not large, but large enough for a quick-eats place with counter service. The counter spanned nearly the entire north side of the space. The menu was written in green marker on whiteboards suspended from the ceiling. The three staff were quiet but attentive.

As I expected, the savoury offerings were not extensive. Take 5 had the usual sandwiches (egg salad, ham and so on), as well as soup, salad and chili. For those uninterested in doughnuts for treats, a small cooler held four flavours of Foothills Creamery ice cream. Muffins, squares, bismarks, croissants and commercial yogurt cups filled the display case. The doughnuts themselves sat in a high-mounted wall display behind the counter. The selection was not broad, but it had the standard yeast and cake doughnuts—sugared, powdered, glazed and filled—as well as apple and blueberry fritters, dutchies and doughnut holes.

My two dining companions and I were mostly interested in the doughnuts, but we decided to have a meal as well. Two of us ordered the chili special (\$5.47), which came with a tea biscuit, doughnut and beverage, while our third had an egg salad sandwich (\$3.30) on whole wheat bread, along with a bottle of apple juice (\$1.37) and a doughnut (\$0.80).

THE CHILI WAS SERVED in white ceramic bowls, and though not exceptional, was acceptable. The tomato liquid base was a little gelatinous, but the onions were noticeable for their firm texture, and the chili as a whole had a decent amount of spicy fire. The tea biscuit was a bit dry and too sweet to accompany chili, but the crumb was finely textured as I like it.

DONUTS

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Our companion said the egg salad sandwich was good, but while he ate, his gaze was fixed on the raised sugar doughnut he had ordered.

Doughnuts are, after all, one of the main attractions of this doughnut shop. After our meals, we returned to order more (\$3.75 for 12). The raised chocolate yeast doughnut was delicate in crumb and had a slick chocolate icing that actually tasted like chocolate. The glazed cake doughnut was wonderful: my teeth sank through a thin, crisp layer of sugar and then travelled into a sweet, medium-crumb doughnut that compressed slightly in my mouth. The chocolate walnut cruller—really a squarish cake doughnut with chocolate and walnut flavour—had the same agreeable mouth quality as the glazed cake doughnut, though I would have liked an actual walnut or two somewhere.

All the doughnuts had an oily quality just below the surface, which reminded me of fair-ground food, but the taste was nostalgic rather than unpleasant. My coffee was decent, not too strong and not at all bitter, which is my main fear of coffee at quick-eats shops.

THE YOUNGEST of our trio made his raised sugar doughnut disappear before I could ask him what he thought of it. After he ate his Hawaiian (a yeast doughnut with coloured sprinkles), he headed into a sugar-rush. It culminated in him rotating his head around in a circle while chanting, "I feel like I'm on a rollercoaster!"

If doughnuts are one of the main attractions of Take 5, the other is the people. The customers reflect the composition of the honest neighbourhood that Take 5 serves. A group of seniors monopolized one side of the seating area. The men wore baseball caps, the women wore flower-printed cotton shirts and white running shoes. They discussed topics ranging from car bumper repair to an acquaintance's mysterious, though apparently minor, social scandal.

Scattered around the busy shop were a black-clad biker, a pair of former hippies with greying ponytails and a stocky young woman reading a paperback while sipping coffee. I knew that if I were to return, I could easily find Luba, Roger and the Air Farce company shooting the current-events shit with the same world-weary glee.

Go to Take 5 for the people watching—and the doughnuts. ▽

Keith goes Red with embarrassment

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Marketing is a powerful force in the beer industry. A mediocre beer can build massive sales through one clever ad campaign.

This holds true for Alexander Keith's, a master at pretending. It pretends to be an independent brewery brewing a classic India Pale Ale. Nothing could be further from the truth: this subsidiary of Labatt brews a mainstream pale lager disguised as an IPA.

An IPA should be hoppy and bitter. It is a historic style with great pedigree. Brewed in the 18th century for the Indian colonies, high hopping levels were needed to survive the long boat trip. Keith's is straw-like, insipid and boring. This beer is advertising alone.

This summer, with great fanfare, Keith's released a new beer to its line-up: the Red Amber Ale. It is clearly trying to squeeze into the growing market for darker beers. I sampled the new brew to see if it matched the hype.

It doesn't. As it pours, there is virtually no aroma. There are hints of malt sweetness, but it is understated. Its dark reddish-copper colour is not unlike its competitor Rickard's Red. The head starts



well enough, thick and rocky, but dissipates quickly and leaves only a thin rim.

The flavour is quite clean, overall. No off-flavours or odd tastes. There is a slight caramel and honey sweetness upfront, but it doesn't go very far. The finish is light and unimpressive. There is no hop flavour or bitterness to speak of, and the body is quite thin.

Overall, it is a nondescript beer attempting the generic "not-light" class that includes Rickard's Red and Sleeman's

Honey Brown. Each of them has the same purpose, to offer slightly more flavour and colour than their lager brethren, while keeping it clean, conservative and corporate. Keith's is merely the latest in this group and does nothing to distinguish itself.

It is not poorly brewed, but boring and pedestrian. If you like a red-hued beer, try Yukon Brewery's Arctic Red or even a Kilkenny. You'll get more flavour, more aroma and a whole lot less irritating advertising. ▼

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ARTS

Shadow trio takes on *Almost, Maine*

EVA MARIE CLARKE / evamarie@vuwweekly.com

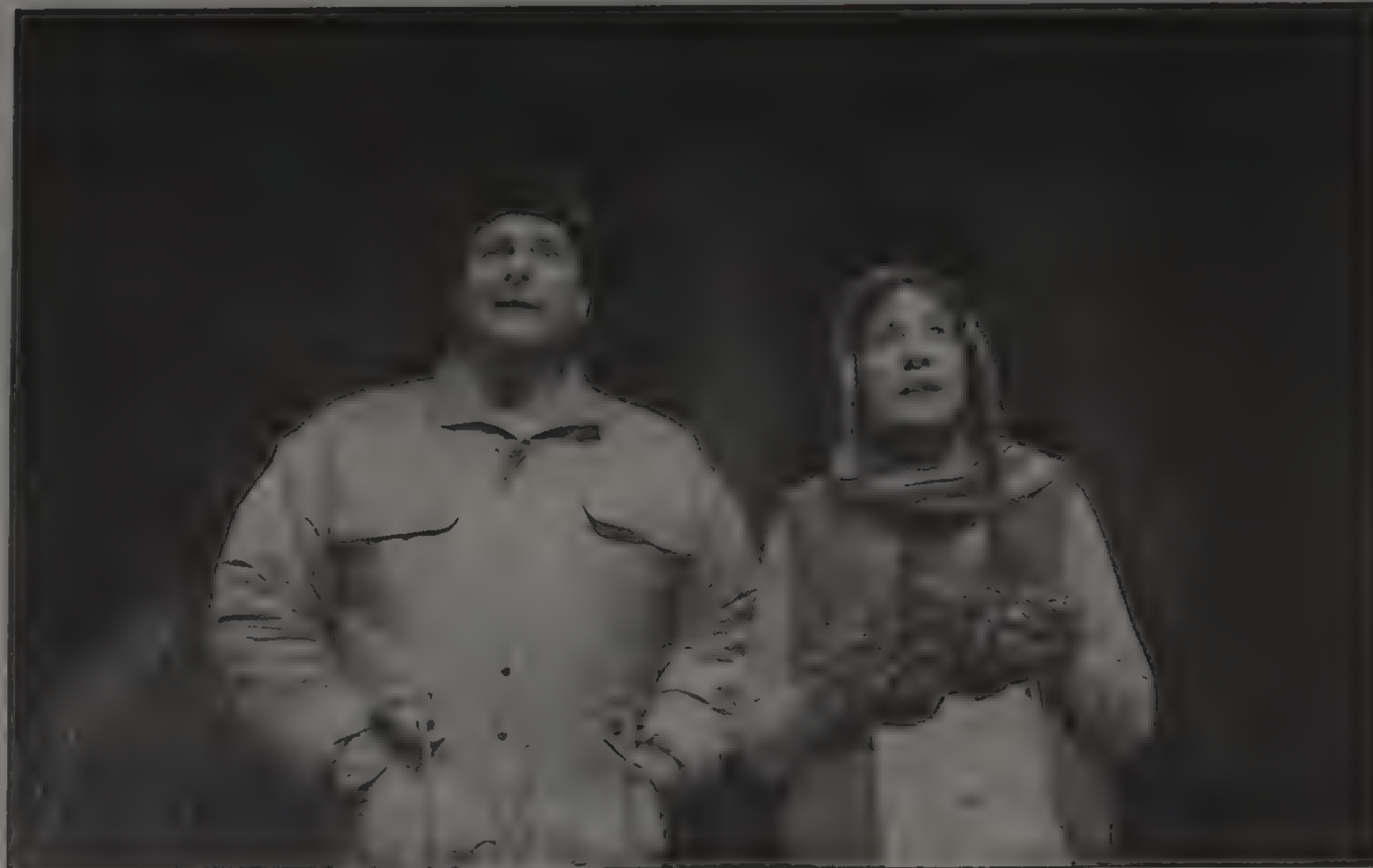
There's a curiously laid back excitement in the Varscona Theatre dressing room. John Hudson, Coralie Cairns and Wayne Paquette all kibitz back and forth as they discuss Shadow Theatre's first new production of the season. The play, *Almost, Maine* is about to make its Canadian premiere—and it's breaking new ground for Shadow Theatre. Hudson, the artistic director, will be taking his spot directing the show, but for the first time, he'll be joined by both Cairns and Paquette. If the idea of three directors doesn't seem crazy enough, then how about this: they're

PREVIEW THU, OCT 18 - SUN, NOV 4
ALMOST, MAINE
DIRECTED BY JOHN HUDSON, CORALIE CAIRNS,
WAYNE PAQUETTE
WRITTEN BY JOHN CARIANI
STARRING HUDSON, CAIRNS, JEFF HASLAM,
SHARLA MATKIN
VARSCONA THEATRE (10329 - 83 AVE), \$16 - \$22

each holding down double duty—Hudson and Cairns are in the ensemble, with Paquette lending his eagle eye from the booth as stage manager.

"It's the great experiment," laughs Paquette. "It's a difficult challenge, but it's a lot of fun because we're each living in two worlds."

The three are in complete agreement that the time is right for them to exist a little out of their depth. Paquette comes to the project with directorial



credits for acclaimed Fringe shows like *Madagascar* and *The Christian Brothers*, while Cairns is the neophyte, albeit one with 15 years experience of working with John Hudson.

"I've always had ideas when doing productions with John", she says, "Now I get to act on them. There is a split focus, and that's hard for the first time, but I'm not lying awake at night

with those speedy dreams any more".

Dreams or not, she finds there is a necessity to abdicate all ego when in the director's chair. "It's all about connecting. In a way we're closer side by side, sharing ideas. I now understand how John must feel getting his point across in [shaping] a scene. There are so many layers. It brings you closer together." This, despite having what

Hudson terms "shorthand" after a decade and a half.

HOWEVER, HUDSON, while ostensibly the paterfamilias, hasn't had to act like the Daddy Director. "I suppose we looked to him a bit for that at the beginning," says Paquette, "but it stopped once we were into the process and were together as a com-

pany".

Actually, Hudson is quite thrilled to relinquish some of the control. "I have to commit to the acting. It's been hard at times to turn off my director's brain and not overstep myself when Coralie or Wayne are directing me."

The choice of *Almost, Maine* was a foregone conclusion when he first read it, continues Hudson. "I read 30-40 plays in a year, and I always write my reaction on the cover. This one just says 'Loved it, loved it'; the characters are so great and I thought the audience would really connect so much to it. It's a comedy, a drama, full of heartache—it's got it all."

The piece appealed to Hudson on an acting level—he's been away from the boards for the past 4 years, ever since *The Odd Couple*. "I really had a hankering to get back onstage. That, and the structure of the piece, nine interlocking vignettes, led to us having this collaboration."

The artistic summit is rounded out by the inclusion of Jeff Haslam and Sharla Matkin, along with lighting designer Scott Peters and sound designer Chris Wynters.

United in their love for theatre, Paquette says the teamwork serves the script well. "This play is about people on a magical day in January. They connect and have epiphanies. At the end of the day it's a play about love: what it is, and even that it might not exist—that there's something else there." ▽

You Are Here makes the most out of moments

PAUL BLINOV / blinov@vuwweekly.com

It's always the little moments that get you in the end. Relationships are always ultimately shaped by the tiny slips of the tongue, the impossibly perfect timings and the unique shared experiences that end up altering the course of one's life. It is these moments that *You Are Here* focusses on.

"It's [about] finding those moments where each character really affects another person," director Sarah Van Tassel explains. "Sometimes you can say or do the littlest thing, and it will either mean so much to somebody or hurt them so much, and you don't even realize it."

Penned by award-winning Canadian playwright Daniel MacIvor, *You Are Here* follows Allison, a woman reflecting on her downward spiral from having an ideal career in journalism to taking a foolish foray into filmmaking, mostly due to her unsatisfying marriage and double-crossing acquaintances. The fourth wall fades as she shares with the audience the life

PREVIEW THU, OCT 17 - SAT, OCT 27
YOU ARE HERE
DIRECTED BY SARAH VAN TASSEL
WRITTEN BY DANIEL MACIVOR
STARRING NATHAN COPPENS, LEAH SMIGEL,
JEWELLY THOMPSON
WATERDALE PLAYHOUSE (10322 - 83 AVE NW),
\$12 - 14

encounters that led her astray from her own path to chase someone else's dream, and it's these shorter vignettes—and the characters and relationships appearing within them—that Van Tassel decided to emphasize in this production.

"I really didn't want these characters to come off in certain ways," She says. "The Dianne character could be read as just your typical ditzzy Hollywood starlet, and I really didn't see it that way. I felt that the minor characters had a much more important role than first seeing or reading the play [lets on]."



THE SCENES ALLISON presents are mainly of her mistakes and botched decisions, strung together through meditations on how these increasingly strained situations and romances brought her to such a point of woe. But, as Van Tassel explains, that's her

way of finding closure, and hopefully audiences will relate and find the same with their own laments. She can certainly see parallels to the mistakes caused in such tiny moments in her own life.

"Moments from the past relive

themselves, and how Allison reflects on it [is] where she realizes she made mistakes," Van Tassel notes. "I think a lot of us have found the play has a lot of moments that are real, and I've definitely gone through a couple of those moments myself." ▽

Citadel's *Claudia* is incredible ... duh

EVA MARIE CLARKE / evamaria@vuwweekly.com

Duh ... it's safe to say that pre-teen angst and the emotionally ravaged landscape of puberty have never seemed so tender, satiric, mind-blowingly beautiful or underhandedly hilarious. Kristen Thomas's mask-wielding solo drama *I, Claudia* opens this year's Citadel Rice season in a glowing production starring the protean Liisa Repo-Martell and directed by Chris Abraham. Consider it the calm, grounding downstairs neighbour of *Noises Off*, currently infecting the Shoctor with its maniacal machinations.

Thomas's drama delves into the psyche and life of Claudia, an awkward 12-year-old in plaid skirt and red tam, who hides her emotions and fragments of her life in the boiler room of her school. The caretaker, an artistic Middle European philosopher, is ostensibly her guardian angel—observing her simmering emotions with foreboding and great empathy. The scenario could resemble the “dank charnel house of the soul,” but instead, Thomas's narrative and incisive character studies transform the damp brick into a chamber of wonders, aided by a red curtain, masks, a top hat, goldfish and a pair of red pumps.

Claudia's story is a familiar one. It begins on a sad Tuesday morning after she's had her weekly visit to her father, who, it transpires, is about to remarry—to the hated Lesley. As the tale unfolds, the audience is introduced to Claudia's grandfather and Lesley, whose addition introduces some meditations on the natures of love and commitment. It's held together by the caretaker, who is our emcee and guide, observer and interpreter. Thomas's writing is lyrical and, through the 12-year-old Claudia, hysterically funny. Case in point, Claudia reads her alarmingly dark poem about a black serpent infesting her body before snidely dismissing it with that all-purpose



REVUE UNTIL SUN, OCT 28
I, CLAUDIA
DIRECTED BY CHRIS ABRAHAM
WRITTEN BY KRISTEN THOMSON
STARRING LIISA REPO-MARTELL
CITADEL THEATRE, \$33 - \$53

teenage retort, “Duh!”

CHRIS ABRAHAM'S production is exquisitely refined, focusing on extreme character development and glowing moments of theatrical magic. Like his searing *frozen* two seasons ago, *I, Claudia* is characterized by translucent human moments frozen in a dark vista as hyper-focused beams of light pierce the blackness of the Rice Theatre. It's a fluid sensation that renders the almost ritualized character transformations—the shedding and donning of masks—natural. He is also attuned to the rhythm of a script which simultaneously attracts and repels emotion. The viewer is commanded to respond emotionally but such moments are counterbalanced by energy shifts that pull one into a more cerebral space—an acid “Fuck you!” following a touching exploration of love's significance by Lesley, or an old man's wandering rumina-

tions on past mistakes. There is a tension at play here that is only marginally eased through comedy. It's a high-tensile emotional experience that is exhausting but exhilarating.

Abraham's sensibility is enriched by the presence of Liisa Repo-Martell. Audiences will still remember her astonishing transformations in her Sterling Award winning performance of *The Syringa Tree* a few seasons ago. Here, with the addition of masks and costume changes, she is just as astonishing. The staring masks used here are the type of theatrical convention that can strip humanity away, but she breathes life into them, her mouth, chin and body containing all the emotion that their staring eyes do not.

I think her work as Douglas, Claudia's grandfather, is the most incredible segment of an astonishing performance. Repo-Martell isn't an over-the-top solo virtuoso; she's a quiet chameleon, who gracefully embodies the intimate relationship of actor and text (a consummation devoutly to be wished?).

Whether bathed in the reflected glow of a wet stage, or holding a trembling butterfly aloft, Repo-Martell is an alchemist, and her conjurations are people you'll want to spend more than 90 minutes with ... “duh.” ▽

A Book I'd rather not read

DAVID BERRY / david@vuwweekly.com

If you didn't know that Barbara Pollard's script for *Stories from Our Black Books* was based on a book of the same title going into the Catalyst theatre, it'd become readily apparent by the mid-point of the first act. What's supposed to be a play feels an awful lot like an author appearance, albeit with multiple voices.

Why Pollard, who also directs, has her actors spend the vast majority of the first act telling, not showing, is something of a mystery. Her trio—Sara Bynoe and Denise Jones as the various women who have been wronged in the dating world and Andy Thompson as both the host and occasional stand-in wronger—are obviously capable actors, if evidenced only by the fact that at any given moment two of them are sitting around not looking bored while the third recites another story of love gone wrong.

It's even more baffling considering it's almost entirely corrected—to significant effect, although that's not saying a whole lot—by the time the second act roles around. Where in the first half of the play Bynoe and Jones basically just take turns relating horror stories, here Thompson gets fully engaged, actually bringing to life the creeps, cads and occasional cuties the women come across. The change in tone is so obvious, and so welcome, you have to wonder how it was no one noticed that

REVUE

UNTIL SUN, OCT 28
STORIES FROM OUR BLACK BOOKS
WRITTEN & DIRECTED BY BARBARA POLLARD
STARRING SARA BYNOE, DENISE JONES, ANDY THOMPSON
CATALYST THEATRE, \$17

the first act was so lifeless

THE DIRECTION ASIDE, for the most part *Black Books* is a diverting if none-too-profound catalogue of dating mishaps made slightly disturbing if you consider the fact these are evidently fairly universal stories. It's certainly neither Pollard nor original author Carissa Reiniger's fault that a vast majority of humanity is baffled by the fact they can't meet a good partner while sucking down rum-and-cokes at the neighbourhood bump-and-grind, although they don't really do a whole lot to convince you they see any fault with that line of thinking.

Now, it's fairly obvious I'm not the target market for this kind of thing—the presumably single, club-going women sitting around me certainly had a better time than myself—but that doesn't really make it any more excusable. This may seem callous, but I've always been a firm believer in the fact that like attracts like; perhaps the reason the people in these stories got into so many bad relationships is that they're not the type of people who really deserve to be in a good one. ▽



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6. Mary Gauthier - Between Daylight And Dark (lost highway)
7. Stars - In Our Bedroom After The War (arts & crafts)
8. Steve Earle - Washington Square Serenade (new west)
9. Pinback - Autumn Of The Seraphs (touch & go)
10. New Pomographers - Challengers (last gang)
11. The Sadies - New Seasons (outside)
12. M.I.A. - Kala (xl)
13. Samantha Schultz - Both Sides (samantha schultz)
14. Blue Rodeo - Small Miracles (warner)
15. Sharon Jones & The Dap Kings - 100 Days 100 Nights (daptone)
16. High On Fire - Death Is This Communion (relapse)
17. Bettye LaVette - The Scene Of The Crime (anti)
18. Shuyler Jansen - Today's Remains (black hen)
19. The Wheat Pool - Township (shamless)
20. Ministry - The Last Sucker (megaforce)
21. Animal Collective - Strawberry Jam (domino)
22. Akron/Family - Love Is Simple (young god)
23. Various - The Gift: A Tribute To Ian Tyson (story plain)
24. St. Vincent - Marry Me (beggars)
25. The Traveling Wilburys - Collection (rhino)
26. Caribou - Andorra (merge)
27. Wilco - Sky Blue Sky (nonesuch)
28. The National - Boxer (4ad)
29. Greg Brown - Yellow Dog (red eye)
30. Joan Armatrading - Into The Blues (429)

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CEASE TO BEGIN

Hung over at my desk I think of the party from the night before and how pants were exchanged. I can still see the people darting their way back from the board, hips swaying, boobs bouncing. 'Cease To Begin' is the second album from Sub Pop angels Band Of Horses and if you didn't hear their 2006 debut 'Everything All The Time' then I have a few suggestions for you.

1. Get your ass down here and buy it.
2. Get your ass back here ASAP and buy 'Cease To Begin'.
3. Brrng me Advil.



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Duck Duck a lot of Bang, little else

BRENNA KNAPMAN / brenna@vuweekly.com

The night's first and a video announces we must stay in our seats for our own safety. I get excited. Strobe lights and loud noises! The program uses the words "aerial," "musical" and "spectacle." **Duck Duck Bang** definitely fulfills all of those adjectives, but it's a little short on ones like profound, analytical and critical.

PREVIEW

UNTIL SUN, OCT 21
DUCK DUCK BANG
CREATED BY ANNIE DUGAN, CLINTON CAREW,
JOHN ULLYATT, MARISSA KOCHANSKI
STARRING JOHN ULLYATT, AMBER BOROSTIK,
JESSE GERVAS
TRANSALTA ARTS BARN (10330 - 84 AVE),
\$12 - \$24

This is mostly evident in the reinforced stereotypes the show trots out: vapid factory workers, grinning newsie delivery boys, et cetera. That said, I suppose theatre doesn't always have to be a paradigm-changing experience. Sometime it can just be silly, and when the main characters are a pile of ducks, it might simply be about entertainment. (I guess we can fund that, too.)

In this performance, local aerialist and teacher Annie Dugan of Firefly Theatre has the opportunity to wear a few of her creative hats. She is the director, aerial choreographer and one of the performers. One of the high points of this show was definitely the mid-air antics. Unitard-clad aerialists and the fight scene kept everyone engaged, while the hula-hoop action rivalled some I've seen at all-night shakers. As well, the costumes vary from Strawberry Shortcake to strong and sexy, and the madcap antics morph into seductive, beautiful choreography. The dancing was hot when it



was hot (can you do that slinky thing again? A little closer to me, please?), and cheesy when it was not. I don't mind a seven-second Hammer tribute, but I would rather not be reminded of teenagers dancing to MuchMusic in the living room.

THAT'S NOT QUITE the only disappointing aspect: the biggest let-down of the night is the plot. That said, one must give credit where credit is due—after all, the story does unfold almost entirely without dialogue. Still, it feels a bit too simple for 90 minutes of my

attention.

Truthfully, my socio-political desire for boundary-pushing aside, it was a pretty fun evening. There was usually something worth looking at, and the audience actually gasped in amazement, even laughing a few times (usually in response to heated conversations between John Ulyatt and a duck). **Duck Duck Bang** is the closest to Cirque du Soleil that you can get for 14 bucks a ticket in Edmonton. It's going to have something new even for the cynical, demanding theatre-goer in you. ▼

To you all I am is *The Invisible Man*

DAVID BERRY / david@vuweekly.com

If Canada really is a bilingual country, we sure do have an odd way of showing it. Official (federal) government correspondence aside, the two languages of this country's founders more closely resemble two pieces of yarn taped together than a single thread woven through the fabric of the country.

It's not too surprising, then, that the titular (and only) character in French-Canadian playwright/poet Patrice Desbiens' play *L'homme invisible (The Invisible Man)* has some trouble figuring out just how he fits in to Canadian society: in a country that's either French or English, it's awfully tough to figure out what being both means.

"English is his more public side, but French is the language he speaks to his mommy when his tummy is hurt—it's his private language, for small moments," Roch Castonguay, who co-directs and stars in this production, explains in lightly accented English. "Really, though, he is neither—he goes to Toronto and doesn't really fit in there, and then he goes to Québec City and doesn't really fit in

PREVIEW

THU, OCT 18 - SAT, OCT 20 (8 PM)
L' HOMME INVISIBLE (THE INVISIBLE MAN)
DIRECTED BY & STARRING ROCH CASTONGUAY,
ROBERT MARTEL
WRITTEN BY PATRICE DESBIENS
LA CITÉ FRANCOPHONE (8627 RUE MARIE-ANNE-
GABOURY), \$15 - \$23

there, either; he's still invisible, because he's not really French enough or English enough."

THE PLAY TAKES this position quite literally, using two actors to weave together French and English as they tell the story of the invisible man growing up, disappearing into both societies, falling in love and still, all the while, confused as to how he fits in. Ricocheting between cultures and languages, it leaves anyone not fully bilingual in the dust for at least half of its running time, which, as Castonguay explains, goes a long way towards helping the audience—bilingual or otherwise—feel his character's pain.

See, though any story about French-English relations in Canada is

somewhat helplessly political, as Castonguay—who, like both Desbiens and the invisible man, is a French-Canadian born, raised and living in Ontario—explains, the story really is about personal experience more than taking on any national myth.

"This really is a human story: he is trying to find out who he is," Castonguay emphasizes. "The two cultures make that harder, but it really is just about trying to find your place in the world."

And, as Castonguay explains, Desbiens is especially well suited for that kind of story. Here, he writes with an almost innocent frankness that cuts right to the pain and isolation of his character, though also perfectly captures the fleeting moments of joy. It's almost like a bilingual Bukowski telling a children's story, subtle, beautiful stuff no matter what the topic—a quality Castonguay most certainly admires.

"I first came across this script when I was 22, but I could never have done it then: you need to have a little bit of life to get to that poetry," Castonguay sums up. "It's painfully truthful, simple stuff." ▼

MileZero explores Edmonton's *Inner City*

SHERRY DAWN KNETTLE / sherry@viveweekly.com

'Our studio is located right in the middle of the inner city,' says Gerry Morita, looking out over the scene from Mile Zero Dance's second-floor studio window. 'There is a constant flow of humanity here.'

People walk through the parking lot next to the Italian restaurant below the studio, hurrying towards a bus stop in front of the building while others, rougher in appearance, saunter aimlessly.

'We're in one of Edmonton's toughest neighbourhoods,' she says, comparing the area's diversity to a mood swing where, down the street, a hip-hop clique might gather, oblivious to a bourgeois business nearby. Or at a gas station outside the window, people filling up can look right into the studio and watch the dancers rehearsing. The dancers, in turn, often spy on the comings and goings there.

Such diversity inspired Morita to start this season's Salon Series with a variety show that delves into the sundry core of the city. 'We try to use the theme as a backbone for the series,' she says. 'The theme for this show is *Inner City*, so we tried to find some urban essence in the work.'

'The visual artists that we've got are young, urban and expressionistic,' she continues. Their work is filled with animated, watchful buildings with eyeballs on them, and was creat-



DANCE FRI, OCT 19 & SAT, OCT 20 (8 PM)
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PRESENTED BY MILE ZERO DANCE
THE LANDING PAD (201 - 10923 - 101 ST),
\$10 - \$12

ed by Psychotic Robotic, a collaborative pair from the Nina Haggerty Centre for the Arts.

PERFORMING ARTISTS at *Inner City* include a collaborative duo in sound

artist Honer and experimental filmmaker Adolpho Ruiz, Thomas Scott who provides video shorts about city streets, sugarpop music duo Paul Bellows and Mari Sasano and a duet by Morita and local dancer Eryn Tempest.

The Salon Series' studio setting allows a large community of actors, dancers, musicians and poets to gain exposure they might not otherwise

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Shapes and sizes: *A Point Parenthetical* imagines the infinite

MARY CHRISTA O'KEEFE / marychrista@vuweekly.com
At the heart of the matter is this: what is the nature of things? In *A Point Parenthetical*, MFA Printmaking grad Ian Craig explores what we can and cannot perceive as we negotiate the reconstructions of our senses and try to establish a further sense of the true.

Craig starts by creating a new iconic language, adapting forms that come from an esoteric branch of physics related to string theory. A significant intellectual battle rages today—sadly, the public isn't engaged—on whether string theory is science or borders on the philosophical. The outcome will shape the path of science for years ahead, as when quantum theory was wrestled with by dismissive scientists before generating disciplines of application, or Victorian ideas of the ether (relegated to spiritualists, the roots of New Age). Craig's appropriation and reinterpretation of Calabi-Yau shapes parallels this discussion, enfolding these mathematically derived objects in the imperfection and subjectivity of artistic practice, albeit with rigour.

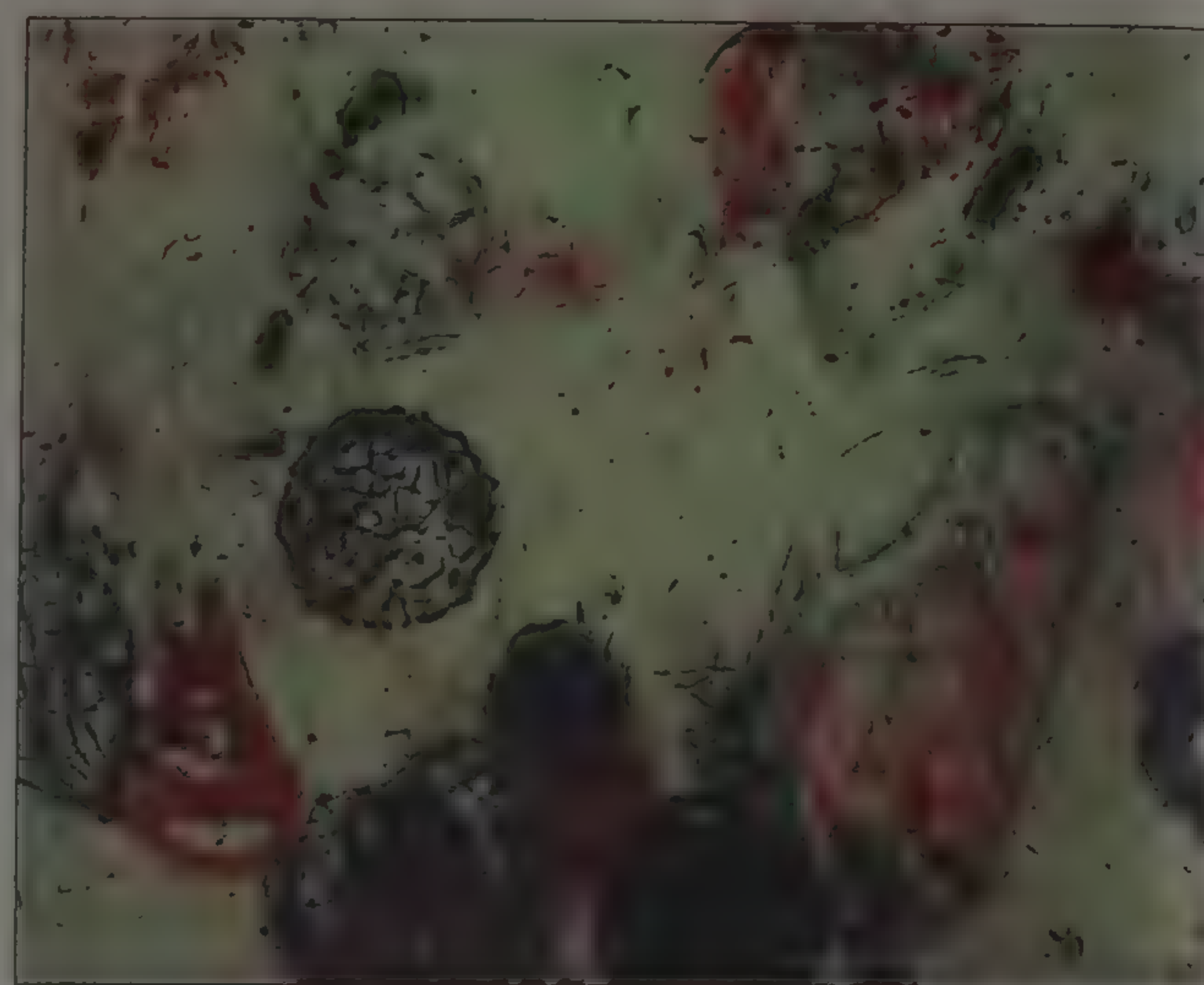
String theory is insanely difficult to comprehend, and laymen frequently mischaracterize it to support their agendas (eg The Secret, Victorian "ether" in 21st Century drag). The easy thing to grasp is it seeks to unite everything we know about the universe, forces big and small, and determine what matter and energy really

are. A turtle on top of infinite turtles? One of a bunch of universes that make up larger "foam"? An expression of extra-dimensional vibrating strings?

PREVIEW
THROUGH OCT 20
A POINT PARENTHETICAL
IAN CRAIG'S MFA PRINTMAKING SHOW
FAB GALLERY

CALABI-YAU SHAPES are part of a mathematical realm, a precise landscape of great beauty and strangeness. If an equation has a proof, it exists tangibly in the kingdom of math. These forms may not exist in the "real" world as we understand it—we're so helpless in the face of conveying them any other way than mathematically that we become like special effects dudes from *Star Trek*, sticking a lightbulb in a groovy box and asking the actors to react to it with awe. Scientists do represent them visually—they look like alien flowers—but it's impossible to do them justice. As a cube is aesthetically different than a square, so a 3D projection of a form that interacts with dimensions beyond what we can perceive, in a scale that equally boggles, is utterly inadequate.

The signage for *A Point Parenthetical* introduces his lexicon—flat graphic icons of the essence of a set of Calabi-Yau shapes. Craig's language enters a



gestural syntax in the first gallery. Arranged in a grid, poster-sized mylar drawings are pleasingly loose, layered creations that using his shapes in greys and blacks on ghostly mylar. Craig used these works as a base, pulling source images from them and pushing into different territory.

In one series, he sprawls them on huge paper, louche in jewel tones and undulating lines. A set of smaller pieces are strident, tidy and self-conscious, colour and form evoking the era of art

that begat manifestos. In the last gallery, Craig's pared back and given the work a sense of finality, less open-ended and loopy than their genesis. He rightly referred to his printed book of drawings in the show as a "precious encounter"—a tactile introduction to his symbols with a satisfying weight.

Craig's restored the right majesty of Calabi-Yau forms by celebrating them as inherently beautiful shapes as well as distilled discourses on reality and his own discipline, printmaking. ▽

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Embarrass/Debarass, the literal fun house installation by Montreal artist Patrick Berube, may just be the most enchanting gallery experience the AGA has ever offered.

As part of the larger group exhibition of emerging Canadian art stars, Berube's work may not be anything new or original, but certainly his bare construction of finding wonder in forgotten spaces represents most clearly the show's overall theme: that the life we live, mirrored askewed in art, can still hold simple pleasures.

Is the banal chore of cleaning out your storage closets suggested as an uplifting experience full of wonders and surprises?

Facing Berube's construction, four narrow doors going from left to right present themselves with little appeal beyond the anticipated entry point of any gallery installation. The inside rooms of the two middle doors have been constructed as utility closets, with a blown-up photograph in each one depicting a man and a woman in a similar situation before the miscellaneous boxes and cheap storage shelves. Both the man and woman look to be in their 20s to 30 and look tired, but the looming shadow of a large red helium balloon is arguably keeping them conscious and upright. Is the banal chore of cleaning out your storage closets suggested as an uplifting experience full of wonders and surprises? As you continue to explore the two other rooms, the novelty of wonder and wander perpetuates with every corner taken.

A projection of a closet shines down if you look up and carefully survey the shelves for items ordinary and not. In the room to the right, you discover the resonating sound that permeates the entire exhibition, a droning wail that is in fact a Yamaha keyboard on permanent synth bass mode. What keeps the machine moaning is in fact one of the room's support structures, reinforcing that it really is the keyboard that is the fundamental foundation for experiencing this space.

In the left room, with the inside wall painted bubble-gum pink, another photograph of a man on his hands and knees with his head tucked beneath an arm chair realizes itself into life as you the viewer soon take up a similar position peering into a lower crawl space on the opposite wall. Once inside the quaint and cozy space, there is not much to survey about you until you look up. Only in lying flat

down can you take in the partitioned-off glass ceiling filled to the brim with the bottom of unclassifiable objects. From magnetized letters to the bottom of jars filled with knick knacks to the sole of a dress shoe and old boxes and cartridges to everything you forgot you ever had, the layout of shapes and colours with the glimpses of light shining through becomes a galaxy of garage-grown forget-me-nots.

In the back of the left room, where the hallway adjoins to the keyboard room, a ladder takes you up to another hallway, a route I originally and consciously passed up on my first visit to the exhibition. (First time around, the mentality of being in a gallery space still remained strong; and a ladder or a closed door or anything you have to actively engage and touch would transcend the rules that maintain a gallery's perceived inaccessibility.)

UP THE LADDER there is a narrow hallway with lowered ceilings. With yet another storage space spilling out excess boxes, you question whether or not this upstairs may actually be official storage space for the ceiling trinkets you earlier saw; but at the end of the hallway, a single light shines on an unplugged hand saw behind a sheet of builder's plastic. The lower corner of the plastic has been invitingly torn, and so moving the plastic aside into this attic-like room, the first thing you notice is that floor/ceiling boards are unstable. In the final corner of this maze-like installation experience, with the resonance of the keyboard hum rising from below and walking along the nail studs as the boards feel like they may give way, you discover the projector set up that has been shining below. In this moment, you are arrested in thought at the notion that you are at once nowhere and engaged, that you are at once made privy to the backstage workings of the illusion inside of a fabricated crawl space in a construction that has been purely created for this very purpose of interaction and discovery. The urge to remain inside this nowhere space all day long becomes irresistible ... but the outside world wades in as you hear a field trip class entering below you and realize the weekday lunch hour is almost over.

Running into one of the AGA's key personnel on my way out, we chatted briefly about the exhibition's opening. He shares that all in all it was great, but his nine-year-old son inadvertently broke through a piece of plastic in the back of Patrick Berube's exhibition and now the gallery staff have to figure out what to do about it. Do they just block it back off or reinforce the floor boards? What are they doing in the meantime so that visitors of the gallery don't fall through the roof?

So it goes that the only Stendhal experience I have ever experienced in the AGA may have all been from err, but with all great moments in art as in life, there can be no set rules of engagement. The officious gallery space presents *Fun House* for the enjoyment of its visitors, and for some—not just unruly nine-year-olds—we take this engagement very literally. ♥

INNER CITY
CONTINUED FROM PAGE 23

have gotten, and throughout the two previous years during which the shows have been happening, Morita estimates that at least 60 artists, many unknown, have been presented.

Morita, who has a knack for uncovering new and unusual artists, says she scouts out performers at the various arts events that she attends.

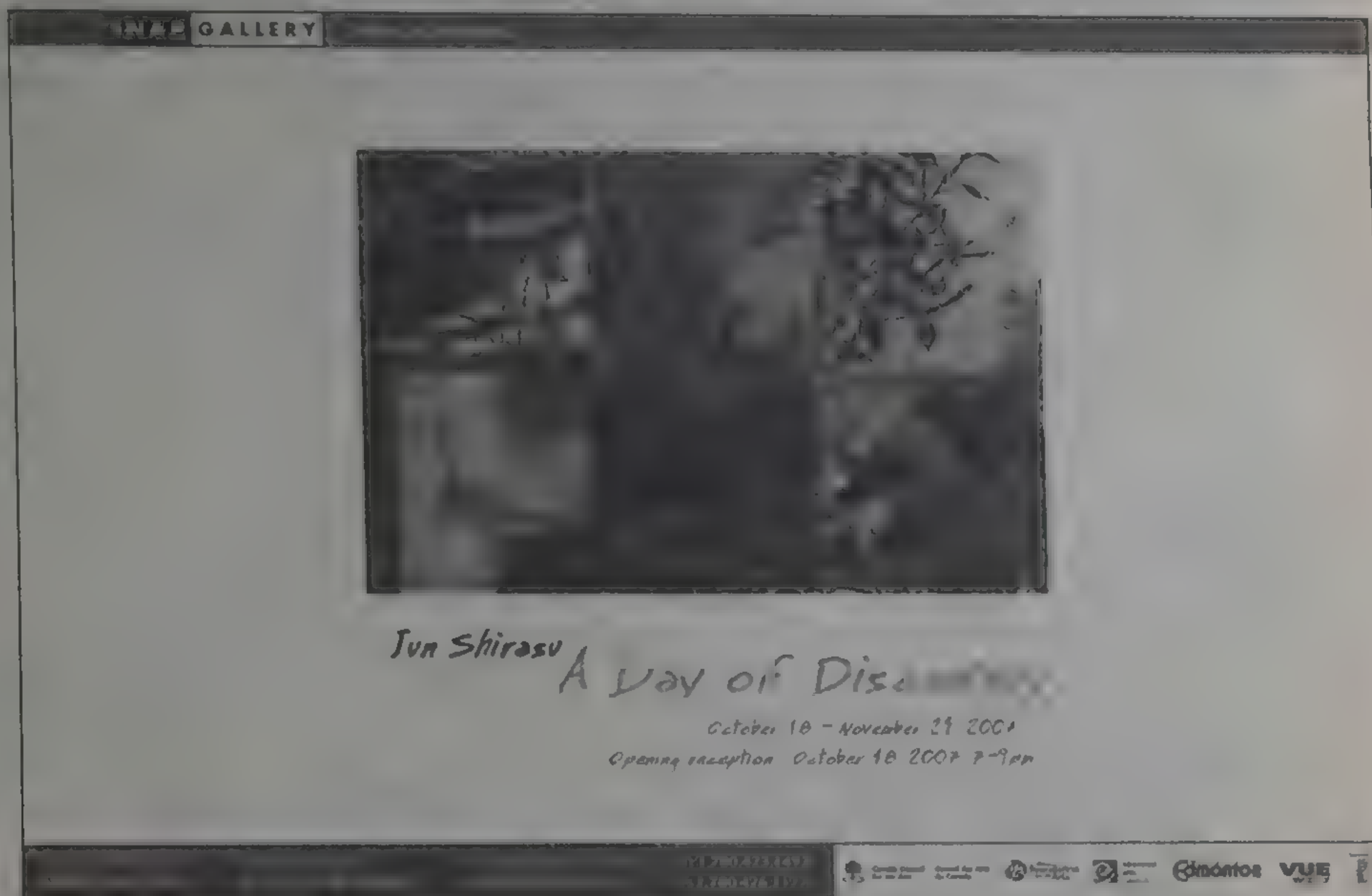
"And I have a lot of little bugs in my ears—people tell me about things to check out—but sometimes they come out of the blue," she says, specifically referencing actor/dancer/model Cason MacBride, who currently makes his living in LA and Toronto. "He's really interested in pow-wow dancing. He's doing a performance piece, and just contacted me out of nowhere."

Morita says that she gives performers full artistic control of their materi-

al. "Some of it's completed work, but it can be a work in progress or an excerpt from a larger thing," she says.

"And for people who have never been to a salon show before, it's a casual, entertaining evening of artistic madness. It's a great way to get exposure to something you might not see otherwise," she concludes.

Inner City is the first of this season's three installments in the Salon Series, which is titled "Ce N'est Pas une Pirouette." ♥



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DANCE

MILE ZERO DANCE-SALON SERIES The Landing Pad, 201, 10923-101 St (424-1573) • *Inner City Co N'est Pas Une Prouette* • Oct. 20-21 (8pm) • \$10 (member)/\$12 (general)

FILM

FAVA Zeidler Hall, Citadel Theatre, 9722-102 St (429-1671) • FAVA's 25th birthday celebrations; Oct. 26-27 • Master Class with director Gary Burns; Oct. 27 (3pm)

GALLERIES/MUSEUMS

AGNES BUGERA GALLERY 12310 Jasper Ave (482-2654) • Open Tue-Sat 10am-5pm • Luc Bernard and Shawn Serfas • Oct. 27-Nov. 8 • Opening reception Oct. 27 (2-4pm); artists in residence

A. J. OTTEWELL ARTS CENTRE 590 Broadmoor Blvd, Sherwood Park (467-1497) • Works by the Art Society of Strathcona County • Oct. 19-20 (10am-5pm), Oct. 21 (11am-4pm) • Opening reception Oct. 19

ALBERTA CRAFT COUNCIL GALLERY 1000-10 St (861-11) • Open Mon-Sat 10am-5pm (closed all hols) • **Feature Gallery:** *DIMENSIONS 2007* The Saskatchewan Craft Council feature 36 pieces in various mediums, until Dec. 1 • **Discovery Gallery:** *TEN ITA (HEAVENLY PLANK)*, Handcrafted wood furniture by George Heagle, until Oct. 27 • *FROM BEAST TO BEAUTY*: Contemporary felted objects made with a Canadian perspective, until Dec. 1

ART BEAT GALLERY 26 St. Anne Street, St. Albert (459-3679) • *DESTINO* Artworks by Shirley Elias • Until Nov. 10

ART GALLERY OF ALBERTA Enterprise Square, 100, 10230 Jasper Ave • Open Mon-Fri 10 30am-5pm, Thu 10-30am-8pm (4-6pm free admission); Sat-Sun 11am-5pm • Drop-In Tours Sat and Sun (12 30, 1 30, 2 30 and 3 30pm) • *KURT SCHWITTERS. COLLAGE EYE* Works by Schwitters and his contemporaries, until Nov. 4 • **AGA lectures:** at the U of A Fine Arts Building (FAB) Rm 2-20, *Kurt Schwitters' Cathedral of Erotic Misery: The Merzbau*, lecture by Elizabeth Burns Gamard, Oct. 25 (7pm); \$10/\$5 (AGA member)/U of A students

free • *POP ART*, from Britain, USA and Canada, until Nov. 25 • *RUN HOUSE*, Artworks explore the idea of constructed illusion, trompe l'oeil, false reality and faux finish, until Jan. 6 • *THE 1950S FORD SHOW*, Curated by Anthony Easton, until Jan. 6 • All Day Saturday Oct. 20 (1-4pm)

BILTON CENTRE FOR CONTEMPORARY ART 5809-51 Ave, Red Deer (403-343-3933) • New gallery featuring art work by Andrea Dettmar and Jason Frizell • Until Nov. 1

CENTRE D'ARTS VISUELS DE L'ALBERTA • Mon-Fri 10am-6pm, Sat 10am-5pm • *HARMONY* Artworks by Curtis Johnson, Jacques Rioux, and others • Oct. 19-31 • Opening reception, Oct. 19 (7-8 30pm)

CHRISTIE BERGSTROM'S RED GALLERY 8210 • Open, Mon-Fri 11am-5pm • *HOLY FOLLOI* portraits by folk artist Matthew Lyall McCoy • Until Oct. 19

DOUGLAS UDELL GALLERY 10332-124 St (488-4445) • New artworks by Montreal painter Dominique Gaucher • Oct. 20-21 (8pm)

FAB GALLERY Rm 1-1 Fine Arts Bldg, 112 St, 89 Ave (492-2081) • Open Tue-Fri 10am-5pm, Sat 2-5pm • *A POINT PARENTHETICAL* Ian Craig (MFA printmaking) • Until Oct. 20

FRINGE GALLERY 10516 Whyte Ave (432-0240) • *SMITHEREENS*, Artworks by Nicole Galellis • Through October

FRONT GALLERY 12312 Jasper Ave (488-2952) • *WITHOUT ILLUSION* Paintings by Greg Rasmussen, until Oct. 20 • New figurative paintings by Anna Coghlan, Oct. 23-Nov. 3, opening reception Oct. 27

GALLERY A U of A Museums, Museums and Collections Services, Main Floor, TELUS Centre for Professional Development, U of A Campus (492-5834) • *DRESSED TO RULE* 18th century court attire from the Qing Dynasty (1644-911), curated by John Vollmer • Oct. 23-Dec. 16

GALLERY AT WINDSOR STANLEY A. MILLER LIBRARY 1st Fl, Sir Winston Churchill Sq (496-7030) • Open Mon-Fri 9am-9pm; Sat 9am-6pm; Sun 1-5pm • Edmonton Art Club members artworks and Edmonton Weaver's Guild Exhibit • Until Oct. 30

THE GALLERY ON MAIN 403-782-3402 • *GALLERY MOSAIC* New works by Alberta artists featuring the "Favorites Wall" displaying favorites chosen by local citizens and gallery supporters • Oct. 26-28 • Oct. 26 (7-10pm), music by Stephen Gregg Oct. 27 (12-5pm) demo by Thyra Whitford, guitar by Stephen Gregg, Oct. 28 (12-5pm) demo by Paula Maria Lewis

GALLERY WALK 124 Street Area Galleries, www.gallery-walk.com • Featuring shows at participating galleries: Agnes Bugera Gallery, Pearclaw Gallery, Douglas Udell Gallery, Electrum Design Studio, Scott Gallery, TU Gallery, West End Gallery • Sat, Oct. 20 (10am-5 pm); Sun, Oct. 21 (noon-4 pm)

HARCOURT HOUSE 10215-112 St (426-4180) • Open Mon-Fri 10am-5pm, Sat 12-4pm • **Main Gallery ANNEX** Artworks by Beth Pederson (2006-2007 artist in residence) • **Front Room** *PORTAL*, Mural featuring artworks by four Chinese artists, until Nov. 3

JEFF ALLEN GALLERY Strathcona Place, 10831 University Ave (433-5282) • Open Mon-Fri 9am-4pm • *DUGUID DAZZLE* Landscapes by Harry C. Duguid • Until Oct. 25

JOHNSON GALLERY (SOUTH) 7711-85 St (465-6171) • Open Mon-Fri 9am-5pm; Sat 10am-5pm • *ALBERTA OIL*

PAINTER'S STUDIO Fall show featuring paintings by artists-in-residence • Until Oct. 23

LANDO GALLERY 11130-105 Ave (990-1161) • *LIGHT, AIR AND GROUND* Paintings by Nancy Day • *SUMMER SALT*, Pottery by Mel Bolen • Oct. 20-Nov. 3 • Opening reception Sat, Oct. 20 (2-4pm)

THE LOFT GALLERY A.J. Ottewell Arts Centre, 590 Broadmoor Blvd, Sherwood Park • Artworks by the late Edith Sawchuck, with a juried show including artworks by various other artists • Until Nov. 1

McMULLEN GALLERY U of A Hospital, 8440-112 St (407-7152) • Open Mon-Fri 10am-8pm, Sat-Sun 1-8pm • *COLLECTING COMFORT QUILT CULTURE IN THE ROSENBERG COLLECTION* • Oct. 26-Dec. 9

MCPAG 5411-51 St, Stony Plain (963-2777) • Open Mon-Sat 10am-4pm, Sun 10am-6:30pm • *MOMENTS IN TIME*: Watercolour paintings by Elaine Funnell; until Nov. 1 • **The Dining Room Gallery**: Paintings by Mary Paranch; until Nov. 8

MUSÉE HÉRITAGE MUSEUM 5 Ste Anne St, St. Albert (459-1528) • *LOIS HOLE CENTENNIAL PROVINCIAL PARK*, Exhibition about making a park and protecting habitat • Until Dec. 9

PETER ROBERTSON GALLERY 10183-112 St (465-2162) • Open Tue-Sat 10am-5 30pm or by appointment Sun-Mon 11am-5pm • *CHINA SENSATION*, Sculpture, photography and painting by 13 artists from Chengdu China • Oct. 19-Nov. 10

PORTAL GALLERY 9414-91 St (707-7522) • Open Tue-Fri 12-8pm, Sat 12-7pm • *ALL THINGS BEAUTIFUL*: Artworks by Chen Denis • Until Oct. 31

PROFILES PUBLIC ART GALLERY 19 Perron Street, St. Albert (460-4310) • Open Tue-Sat (10am-5pm), Thu (10am-8pm) • *READING TREES* Artworks by Risa Horowitz and the Bookmaking group • Until Oct. 27 • Artist at Heart, Oct. 25 (7-9pm), \$10 • ArtVentures: Leaf Me Alone Oct. 20 (1-4pm), 6-12-year-olds; \$5/child

ROWLES AND COMPANY 10130-103 St, Mezz (426-4035) • *URBANSAPES* Paintings by Pauline Ulliach Featuring paintings and sculptures by various artists • Opening reception: Thu, Oct. 25 (5-8pm)

SCOTT GALLERY 10411-124 St (488-3619) • Open Tue-Sat 10am-5pm • Paintings by Francine Gravel • Oct. 20-Nov. 6 • Opening reception: Sat, Oct. 20 (1-3pm), artist will be in attendance

SNAP GALLERY 10309-97 St (423-1492) • Open Tue-Sat 12-5pm • **Main Gallery** *A DAY OF DISCOVERY*, Sketches and etchings by Jun Shirasu; Oct. 18-Nov. 24, opening reception Thu, Oct. 18 (7-9pm) • **Studio Gallery:** *PAPER CUTS* Printworks by various artists; Oct. 18-Nov. 24, opening reception: Thu, Oct. 18 (7-9pm)

SPRUCE GROVE GALLERY 35-5 Ave, Spruce Grove • *A COUNTRY SIDE OF ALBERTA*, Artworks by Corinne Roberts • Until Nov. 2 • Opening reception, Sat, Oct. 20 (1-4pm)

TU GALLERY 10718-124 St (452-9664) • Featuring paintings by Rose Buk, Sasha Buk, Bonnie Ellerbeck, and others • Oct. 20-Nov. 10 • Gallery Walk, Sat, Oct. 20 (12-4pm), artists in attendance, studio where the artists paint will be open for touring

VAAA GALLERY 3rd Fl, Harcourt House, 10215-112 St (421-1731) • *TERRAIN*: Artworks by Gary Langman and Judith Martin • Until Nov. 3

WEST END GALLERY 12308 Jasper Ave (488-4892) • An exhibition of recent paintings by Alan Bateman • Oct. 20-Nov. 1

LITERARY

THE ARDEN St. Albert (459-1542) • storytelling concert with Robert Munsch • Oct. 28 (11am, 1pm and 3pm) • \$18 (adult)/\$14 (child) at the Arden's box office, TicketMaster

AUDREY'S BOOKS 10702 Jasper Ave (423-3487) • Author Kathy Reichs' release of her new book, *Bones to Ashes*, Oct. 18 (7pm) • William Neil Scott reading from his novel *Wonderfull*, Gayleen Froese reading from her work, *Touch*, Wed, Oct. 24 (7 30pm)

BLUE CHAIN CAFÉ 9624-76 Ave (469-8755) • Story Slam: An opportunity for writers to share their work, explore their talents and show off • 3rd Wed each month • \$5 (donation)

DOVY CENTENNIAL CENTRE-BERT SASKATCHEWAN • Storytelling concert with Robert Munsch • Oct. 26 (5pm and 7pm) • \$18 50 at TicketMaster

GREENWOODS BOOKSHOP 1000-10 St (861-11) • Haven Reading Series, featuring poetry by Audrey Brooks, Myrna Garanis, Lorraine McFadden, Juniper Quin, Harold Cashman; Sun, Oct. 21 (2-4pm) • Rick Ranson's Edmonton launch of *Paddling South: Winnipeg to New Orleans by Canoe*, Thu, Oct. 25 (7pm)

HORIZON STAGE-SPRUCE GROVE • Storytelling concert with Robert Munsch • Sat, Oct. 27 (3 shows)

ST. THOMAS CAFÉ-ST. ALBERT 44 Ste Thomas Street, St. Albert • Poets Ink! • Thu, Oct. 18

STANLEY MILLER LIBRARY 7 Sir Winston Churchill Sq (496-7070) • Edmonton Reads' reading by author Rawn Hage • Oct. 20 (1pm)

TALES-THE ALBERTA LITERARY FRONTRUNNING STORYTELLING (437-9555) • City Arts Centre, 10943-84 Ave, Monthly Storytelling Circle. Everyone welcome to tell stories or to come and listen; 2nd Fri each month through to June 2008 (8pm), \$3 admission, first time free

3 BANANAS CAFÉ Sir Winston Churchill Square • WOW-Wired on Words, We all have something to say, amateurs and professionals alike. Let this creative writing process guide you into self-discovery • Meetings bi-monthly, Sun (4-6pm) for info e-mail feelgoodbewellin2007@gmail.com

UPPER CRUST CAFÉ 10909-86 Ave (422-8174) • The Poets Haven Monday Nights weekly reading series presented by Stroll of Poets • Every Monday Night (7pm) • \$5 • Featuring poetry by John Chalmers, David Brydges, Renee Van der Putten, Anne Gerard Marshall, Klara Jahrig, Mon, Oct. 22

WHITEMUD CROSSING LIBRARY 4211-106 St (496-7070) • Edmonton Reads' reading by author Rawn Hage • Oct. 21 (1 30pm)

LIVE COMEDY

BLACKSPOT CAFÉ 15120A Stony Plain Rd (481-7768) • Liquid Trout Comedy Group (combining live theatre and film) • Sun, Oct. 21

THE COMEDY FACTORY 3414 Gateway Boulevard (469-4999)

• Thu (8 30pm), \$11; Fri (8 30pm), \$20; Sat (8pm), \$20, Sat (10 30pm), \$20 • Every Wed (8 30pm): Wacky Wednesday; \$5 • Cal Verducci, Oct. 18-20 • Darryl Rhoades, Oct. 25-27

THE COMIC STRIP 1646 Bourbon St, WEM, 8882-170 St (483-5999) • Open nightly 8pm, Fri 8pm and 10 30pm, Sat 8pm and 10 30pm, Sun 8pm • Jeff Capri, Kelly Soloduka and Lars Callieau; until Oct. 21 • Hit or Miss Mondays; Mon, Oct. 22, 29 • Alternative Comedy Night; Tue, Oct. 23, 30 • Special concert presentation: Damon Wayans, Rick Branson and Paul Brown; Oct. 25-28

JUBILEE AUDITORIUM 11455-87 Ave (427-2760) • Bill Cosby • Sat, Oct. 27 (6pm and 9pm) • \$69 50, \$59 50, \$49 50 at TicketMaster

NEW CITY LUKWID LOUNGE • Comedy Extravaganza hosted by Kathleen MacGee; 1st Tue each month; no minors; 8 30pm (door), 9pm (show) • \$5

RIVERSIDE BAR AND GRILL 367 St. Albert Rd (460-1122) • Wednesday Night Live. Open stage every Wed for comedy, and music hosted by Barbara May and the Tumbling Dice (8-10pm) • No cover

WINSPEAR CENTRE (428-1414) • The Mustard Seed's Laugh for Life Gala with comedians Ken Davis and Bob Stromberg Fundraiser, including Lewis Lavoie (live painting), auditions and Wes Yaciuk and his band • Fri, Oct. 19 (6 30pm) • \$30 at the Winspear box office

WINSPEAR CENTRE 9720-102 Ave (429-1992) • Just for Laughs presents John Pinette • Thu, Oct. 25 (7pm) • \$31.50 and \$37.50 at Winspear box office

WINSPEAR CENTRE (428-1414) • *Brothers Forever*: A two man music and comedy show written and performed by Dave and Ian Thomas • Mon, Oct. 22 (8pm) • \$55

YUK YUK'S KOMEDY KABARET Londonderry Mall (481-9857) • Open Wed-Thu 8pm, Fri-Sat 8pm and 10 30pm • Sun: Industry Night \$10 • Amateur Night Tuesdays; \$5 • Wednesday Comedy Challenge, \$5 • Peter Kelamis, Rory Scovel, and Kerry Unger, until Oct. 20 • Kenny Robinson; Oct. 24-27

THEATRE

ALMOST, MAINE Varscona Theatre, 10329-83 Ave (434-5564) • Shadow Theatre • A mythical tale set in a mythical small-town by John Ceriani • Oct. 18-Nov. 4 • Tickets available at TIX on the Square

AUTISM VS. MITCHISM Studio A, TransAlta Arts Barns, 10330-84 Ave • Presented by the Autism Society of Edmonton Area, a play written and performed by those with autism. Followed by a question and answer period with the actors and the director, Trent Wilkie (Mostly Water Theatre) • Oct. 26 (7:30pm) • \$5 (door)

THE CHIMES/THE BACCHAE 2.1 Centre for the Arts and Communications, 10045-156 St, 1st Fl (420-1757) • "black box Theatre Lab • *The Chimes*, Charles Dickens' sequel to *The Christmas Carol*, Charles Mee's *The Bacchae 2.1* is based on the original Greek classics by Euripides • Oct. 24-28 • \$7 at TIX on the Square

DIE-NASTY Varscona Theatre, 10329-83 Ave (433-3399) • Improv soap opera will begin the new season with a brand new theme • Starting Oct. 22

DUCK DUCK BANG TransAlta Arts Barns, 10330-84 Ave (420-1757) • Firefly Theatre, Fringe Theatre Adventures • An innovative new spectacle featuring aerialists, dancers, gadgets, stunts and live music • Until Oct. 21 (8pm)

GOD'S FAVOURED CHILD Living Room Playhouse, 11315-106 Ave (454-0583) • By James Hamilton • Until Oct. 27

HALLOWEEN THEATRESPORTS Varscona Theatre (10329-83 Ave (448-0695) • Edmonton's top improvisors face the blood-curdling challenge of Uncle Zombia. The Justice League battles the Legion of Doom in Improv on Infinite Earths • Fri, Oct. 26 (11pm) • \$10 (door)/\$5 (Halloween costume)

L'HOMME INVISIBLE (THE INVISIBLE MAN) La Cité, 8627 rue Marie-Anne-Gaboury, 91 St (469-8400) • L'Unité Théâtre • A completely bilingual play by Patrice Desbiens • Oct. 18-20 (8pm), school matinee/seniors' brunch: Oct. 19 (noon) • \$23 (adults)/\$15 (students)

L. CLAUDIA Citadel Rice Theatre, 9828-101A Ave (425-1820) • By Kristen Thomson, directed by Chris Abraham starring Lisa Repo-Martell. Claudia, a preteen girl, finds herself suffering the triple afflictions of puberty, unpopularity and her parent's divorce. For mature audiences • Until Oct. 28

LITTLE WOMEN John L. Haas Theatre, 10045-155 St (497-4393/420-1757) • MarEwan Theatre Arts and Theatre Production • Based on Little Women by Louisa May Alcott, music by Jason Howland, lyrics by Mendi Dickstein, book by Allan Knee • Oct. 19-27 • \$18 (adult door)/\$14 (student/senior door)/\$12 (adult adv)/\$9 (student/senior adv) at TIX on the Square

NASHVILLE OUTLAWS Mayfield Dinner Theatre, Mayfield Inn, 16615-109 Ave (483-4051) • Go for a ride with the bad boys of country, featuring the music and offbeat lives of Willie Nelson, Waylon Jennings and Johnny Cash • Until Nov. 4 • \$49-\$79

DR. SUSANNA HALLOWEEN SPECIAL Varscona Theatre 10329-83 Ave (433-3399) • The spook-tacular Euro-style variety spectacle, All-Hallows' scary songs, creepy cocktails, glamorous ghosts with the bewitching Susanna Patchouli and her devilish co-host Eros, God of Love • \$10 (door) • Sat, Oct. 27 (11pm)

STORIES FROM OUR GLACI BODIES-THE PLAY Citadel Theatre, 8529 Gateway Blvd (420-1757) • Written and directed by Barbara Pollard, starring Andy Thompson, Denise Jones and Sara Bynoe • Until Oct. 28, Tue-Thu, Sat (8pm), Fri (6pm and 9 30pm); Sun mat (2pm) • \$24-\$39 at TIX on the Square

29 Jubilations Dinner Theatre, 8882-170 St, WEM (484-2424) • Special Agent Jack Bauer always gets his man, or in this case, woman • Until Oct. 28

URBAN TALES 10: BI-FURIOUS Third Space, 11516-103 St (471-1586) • Northern Light Theatre • 10th Anniversary Special Edition, four playwrights will each be assigned a character and compose four scary tales that are interwoven into a full play during this annual workshop series • Oct. 26-27 • \$20 (adult)/\$18 (student/senior)

VIMY Citadel Marlak Theatre, 9828-101A Ave (425-1820) • By Vern Thiessen, directed by James Macdonald • In 1917, aided by a nurse from Nova Scotia, four wounded Canadian soldiers are recovering in a field hospital in France in the wake of the battle for Vimy Ridge. Coincides with the 90th anniversary of the Battle of Vimy Ridge • Oct. 20-Nov. 11

YOU ARE HERE Walderdale Playhouse, 10322-83 Ave (420-1757) • Alison, an independent, unconventional woman, who is "never the marrying type," unfortunately marries psychologist and wannabe screenwriter Jerry • Until Oct. 27 (8pm, Sun mat 2pm) • \$12-\$16 at TIX on the Square, door

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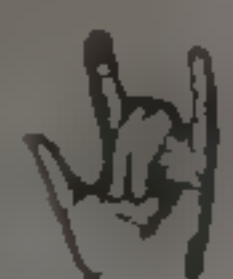
THE CITY OF
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EDMONTON

Limited by Anderson's quirks, *Darjeeling* still goes down smooth

JOSEF BRAUN / josef@vuwweekly.com

As the titular trans-India train leaves the station, at the start of Wes Anderson's *The Darjeeling Limited*, Bill Murray, in an endearing silent cameo, is left behind, a curious signal that may allude to Anderson's desire to forge a new path for himself after *The Life Aquatic with Steve Zissou*. Indeed, Anderson's train traverses an exotic geography that's about as far from the cozier stateside settings of his previous work as one could imagine, while openly courting precisely the sort of spiritual epiphanies that Westerners have been journeying to India to receive for decades—albeit strictly on Anderson's characteristically melancomic terms. Tellingly, half of the morale of this tale implies that no matter how far from home you get, you can never quite shake off your baggage.

The Darjeeling Limited concerns a fraternal reunion prompted by the near-death experience of eldest brother Francis (Owen Wilson, whose own recent brush with death gives his turn here an extra ache). Francis summons siblings Peter (Adrien Brody) and Jack (co-scripter Jason Schwartzman) to meet up on board and set out for enlightenment and bonding in the sting of their father's death. Only Francis knows their trip's true destination, the Himalayan convent where their perpetually absent mother (Angelica Huston) has taken up vocation. The well-heeled trio quickly regresses into their brotherly habits of deception, bullying and condescen-



THIS ROCKS

ASIMUS

OPENS FRI, OCT 19

THE DARJEELING LIMITED

DIRECTED BY WES ANDERSON

WRITTEN BY ANDERSON, BRIAN KOPPELA, JASON SCHWARTZMAN

STARRING OWEN WILSON, ADRIEN BRODY, SCHWARTZMAN, AMARA KARAH

sion, yet by design or folly find themselves bound to a common itinerary of healing wounds and self-actualization through bonding.

A FRIEND RECENTLY told me she figured Anderson would probably never make a masterpiece, but neither could he ever make anything less than utterly enjoyable. This backhanded compliment is at least half true: Anderson nurtures his tropes and always delivers on his fans' expectations that he'll renovate them effectively for each new project.

India, with its density of colours, patterns and images, is a gold mine for Anderson's predilection for micro-managed décor, and serves him very well as a consistently rich, diverse backdrop. The locomotion of the train itself is lovingly emphasized through Anderson's energizing use of lateral camera movement. And a mid-point funeral gives Anderson opportunity to stage one of those slo-mo processions he so cherishes. In fact, there's really three such sequences in *The Darjeeling Limited*, each one lovely to look at and set to a different song by The Kinks, who, not coincidentally, were a band fronted by brothers.

So with regards to his famously



two *mise en scène*, Anderson is in fine form here. With regards to the film's actual story, however, *The Darjeeling Limited* finally feels a bit, well, limited. After the brothers get derailed partway through, they find themselves entangled in an unexpected drama, surrounded by strangers with whom they don't share a language and emotions that need no translation.

At this point, and during the eloquent, very funny flashback within it, something happens that I think is really interesting: the film begins to shift from

being an ensemble piece to focusing in on one character (or at least that's how it seemed to me). Movingly embodied by Brody, Peter, the middle brother, the one most obviously haunted by pressures both past and present, is forced to oversee the second of two deaths, events that gouge him with guilt and inadequacy. After this point however, the story ambles into detours that never match this emotional climax and lack the propulsion that made the first half so breezy.

It may come down to writing part-

ners. Anderson collaborated with Wilson on *Bottle Rocket*, his debut, as well as *Rushmore* and *The Royal Tenenbaums*, the pair that arguably still stand as his strongest films. Here, writing with Schwartzman and Roman Coppola, Anderson seems to find a satisfying build-finale-coda elusive, and opts for baggy shenanigans instead. Of course, baggy shenanigans are still very fun. And I suppose you might even say that lack of resolution is all too apt a resolution for a story about the fleeting nature of inner peace. ▽

Van Sant's *Mala Noche* actually makes for a pretty good night

FLICKS
OVDetective
JOSEF BRAUN & BRIAN GIBSON
PRESENTS

JOSEF BRAUN / josef@vuwweekly.com

Now is a pretty-much perfect moment to celebrate Gus Van Sant. Van Sant's films entered the cultural consciousness when I was still in my teens, and I for one can trace my response to his work from my complete marvel at the winsome singular stylings and melancholy infatuation with marginalized young hipsters and hustlers that marked *Drugstore Cowboy* (1989) and *My Own Private Idaho* ('91), to my increasing disappointment over *Even Cowgirls Get the Blues* ('93) and *To Die For* ('95), my exclusively abstract admiration for hiserox of *Psycho* ('98), and my sense of outright betrayal over the unapologetically commercial *Good Will Hunting* ('97) and *The Talented Mr. Ripley* (2000), to my ongoing fasci-

Gerry ('02), *Elephant* ('03) and *Last Days* ('05). This leads us finally to *Paranoid Park*, his latest and in many ways finest film, which gleans a revitalized sense of humour and dreaminess from his earliest work and weds it to the time-curling narrative schemes of the recent preceding "death" trilogy, capping a diverse and adventuresome two decades of making movies in and out of the Hollywood system.

The movie that started it all, however, is one I've only just seen after many years of hearing about it. *Mala Noche* ('85) was Van Sant's feature debut and the film that put him on the map. Though based on the autobiographical novella by Portland, Oregon street poet Walt Curtis, *Mala Noche* feels distinctly indebted to Jack Kerouac—not to mention Robert Frank—in its youthful tale of longing, aimlessness, wry Americana and skid row communion. It's seductively oneiric, flat-out gorgeous to gaze at, decidedly loose with narrative but utter-

ly assured with tone, a jewel in the crown of '80s indie cinema, impressively resourceful in its imaginative use of a miniscule budget (personally financed by Van Sant) and non-existent gear. And its now available in a lovely new package from The Criterion Collection.

SHOT BY JOHN CAMPBELL like some primitive noir, with hard white spots illuminating faces and objects amid pools of sumptuous darkness, *Mala Noche* imparts mood from the get-go, with fetching, stubbly liquor store clerk Walt (Tim Streeter) telling us through elegant voice-over of his overwhelming crush for a Mexican drifter named Johnny (Doug Cooney). Johnny speaks no English but he gets the gist of Walt's cheerful advances with little trouble. Walt quickly surmises that his chances of beguiling Johnny into any sort of sexual union are way slim, and opts for offering up a straight money-for-sex exchange. Johnny still doesn't bite (maybe because Walt only

offered \$15), but he does go along for numerous rides through the country in Walt's beat-to-shit sedan, so long as his travelling companion Roberto (Ray Monge) is in tow. They also share a gleeful night of drinking, eating and dancing in the kitchen of Walt's apartment before Johnny disappears as casually as he arrived.

In the end, bedding Roberto—a one-night stand of sweaty, coarse man love, conveyed in tight close-ups of fields of dimly-lit flesh and one filthy-looking jar of Vaseline, unfolding to the strangely soothing sounds of distant trains and church bells—is about as close as Walt ever gets to the object of his affection. But in truth Johnny is a remote if ferally charismatic figure, more a type than a fully realized person. Even Walt himself admits his awareness to being drawn to Johnny at least partly through sheer exoticism and racial fetish: this shaggy-haired wetback makes for a certain cliché of dark-skinned rough trade and

easy exploitation, yet there's no denying the romantic sense of connection Walt, the self-confessed (comparatively) right gringo, aspires toward. His story, however slight with regard to events, is as thoughtful as it is coolly audacious, and a sheer pleasure to sink into for its 77-minute running time.

Criterion's disc comes with a good, hour-long doc on Curtis as well as a terrific interview with Van Sant, who regales with stories about the winding road that led him to filmmaking, his relationship with Curtis and the Portland poetry scene, his enthrallment over reading weirdly formatted Stanley Kubrick screenplays at the American Film Institute and the unique conditions under which *Mala Noche* was made. There's also a very good essay on the film by Dennis Lim, who does a remarkable job of contextualizing Van Sant's impact on gay cinema and the almost singular universality of his approach to gay themes. ▽

Beautiful images, ugly characters make for a *Throw-away* film

DAVID BERRY / david@vuwweekly.com

If writer/director Camelia Frieberg put half as much care and attention into her characters as she did into her camera, her debut feature-length film, *A Stone's Throw*, might just herald a complex and pensive new voice on Canada's film scene. Instead, we end up with a lot of gorgeously framed stereotypes struggling against pointlessness, with whatever subtlety and grace Frieberg brings to her film ending firmly at the lens.

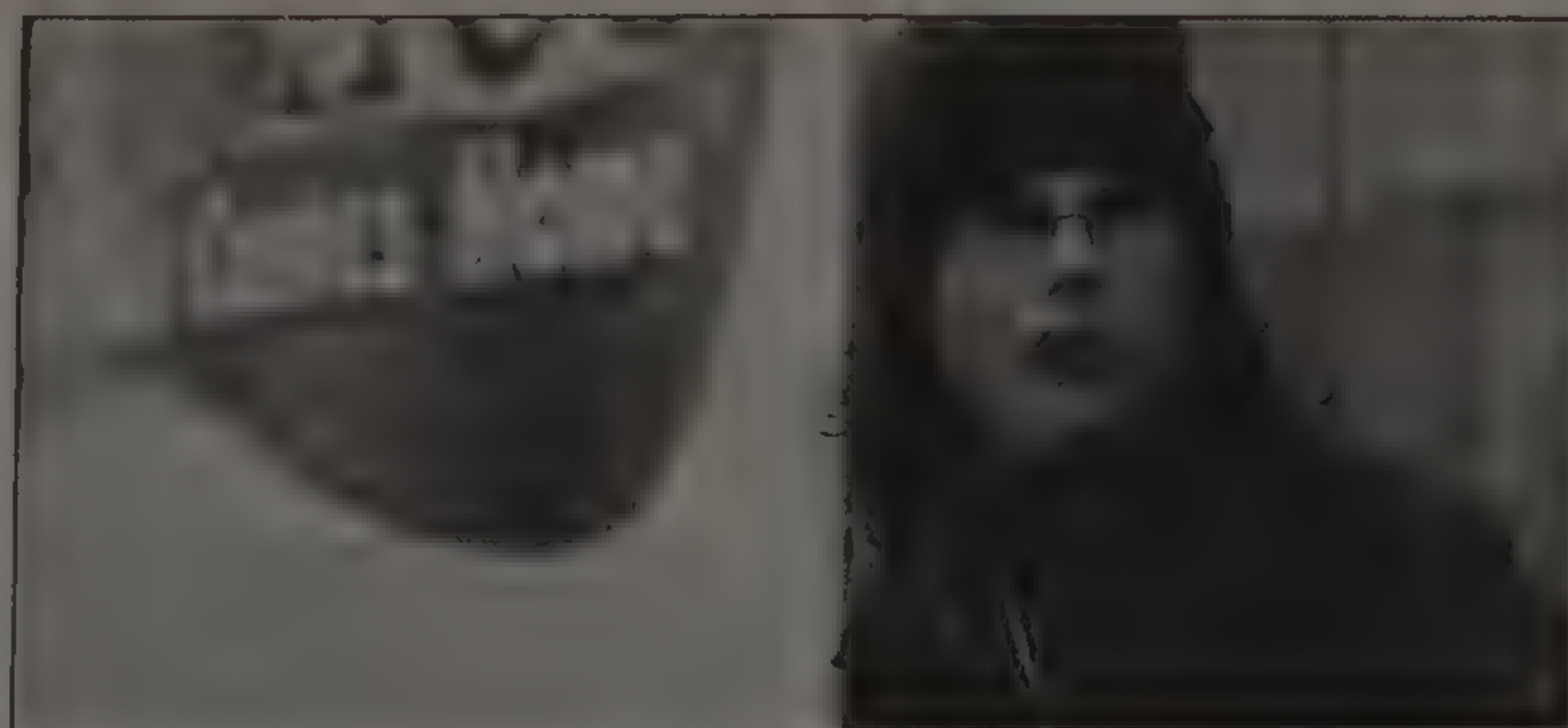
Setting the story in small-town Nova Scotia, Frieberg makes full use of the surroundings. Opening with slowly fading images of an abandoned mine, meant to simulate the shots prodigal photographer Jack Walker (Kristen Holden-Reid) takes as he returns to his home town, the film replicates these slow, quiet images throughout. Frieberg pans slowly over barren trees, houses filled

DRAMA

FRI, OCT 19, SUN, OCT 21, MON, OCT 22 (7 PM)
A STONE'S THROW
DIRECTED BY CAMELIA FRIEBERG
WRITTEN BY FRIEBERG, GARFIELD L. MILLER
STARRING KRISTEN HOLDEN-REID, LISA RAY,
AARON WILSON
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with brick-a-brack, even almost motionless flesh, letting the viewer soak in the milieu of its working-class world. It's when Frieberg tries to get underneath the flesh that the problems start.

Jack's reasons for returning are awfully nebulous, a fact that seems only half-intentional on the film's part. Estranged from his family since a fight with his father, he's spent his life as a muckraking photojournalist, exposing corporate corruption all over the world. Everyone seems to think he's back in town to take on the soon-to-be-reopened mine and a chemical factory that serve as the town's only real jobs,



though in reality he's suffering from a degenerative eye disorder that's slowly robbing him of his sight. He's a little too combative for someone coming home to settle his affairs, though.

ACTUALLY, A LARGE PROBLEM with the script is the fact that, for someone who has spent his life travelling the world,

Jack acts an awful lot like a myopic, petulant teenager, whose sole motivations is a misplaced anger at the world. Frieberg seems to be implying, through the constant badgering Jack takes from his sister and her ex-husband, as well as through saccharine eye-opening (ahem) experiences with a local kindergarten teacher (*Water's* Lisa Ray), that

Jack's whole activist bent is entirely due to him being pissed off at the world; if he could only come to appreciate life's simple pleasures, the way all these good, honest small-town folk do, he might be a little more forgiving towards that plant that may or may not be polluting and poisoning the town.

It doesn't help, of course, that the characters mentioned above are everless well-developed than Jack. Ray's teacher does little more than smile pretty, but nevertheless her relationship with Jack is both inevitable and revelatory, to say nothing of the rest of the townspeople, who apparently have no other concerns than ensuring everyone's got a job, and occasionally eating (until a fairly false, tacked-on reconciliation at the end).

A Stone's Throw certainly is a nice film to look at, it's just a shame its characters keep it from being a good film to watch. ▽

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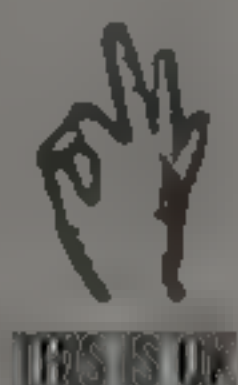
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Criminale can't meet epic expectations

BRIAN GIBSON / brian@vuwweekly.com

For a movie that aspires to be epic in scope (three decades in Rome), genre (the Italian criminal underworld) and length (two-and-a-half hours),



Romanzo Criminale (Crime Novel) starts small: four teenagers, more boys than men, steal a car and drive out of the city to their hideout by the sea. As one of them dies in the hideout, the other three—Lebanese, Ice, Dandy—run out onto the dunes, trying to escape the police who've just arrived.

Jump to the '70s. The trio, just out of jail, get some buddies together and they all kidnap a baron, then kill him just before collecting the ransom money. Lebanese convinces them to pool most of the cash and invest it in the heroin trade. The gang that the police think are just "stray dogs" is now a pack of wolves, ripping and tearing through Rome's underbelly as they take over. *Romanzo Criminale* follows the group's leadership under Lebanese (Pierfrancesco Favino), then Ice (Kim Rossi Stuart), and finally Dandy (Claudio Santamaria), into the '80s as various members back-stab and rat each other out while Inspector Scialoja (Stefano Accorsi) tries to bring them all down.

Director Michele Placido tries for a punkish, rebel feel early on, but the pace is too fast and loose. This adaptation of Giancarlo De Cataldo's novel (based on the true story of the Magliana gang) isn't as enjoyable as it could be, even as pulp fiction, because it's hard to get much juice when it's all quick slice-and-dice in the first half-hour. Every scene seems primed with a 30-second detonator.

Scenes that should be memorable—a hit on the Spanish Steps, Scialoja's lust-struck first meeting with Dandy's girl Patrizia (Anna Magloulis)—blur by. Emotions lurch from hot-blooded to ice-cold in seconds—in that first meeting, Patrizia actually whips Scialoja with some intense playfulness, then suddenly



ITALIAN

SAT, OCT 20 - MON, OCT 22 (9 PM)

ROMANZO CRIMINALE

DIRECTED BY MICHELE PLACIDO

WRITTEN BY PLACIDO, OTHERS

STARRING KIM ROSSI STUART, STEFANO ACCORSI,

PIERFRANCESCO FAVINO

proclaims she's tired and falls down in bed. Talk is too cheap here, from backroom deals left murky to clichéd dialogue ("We've died a million times already").

ONCE THE FILM BEGINS to settle into some sort of rhythm, the sheer drama of *Romanzo Criminale*, like any half-decent potboiler, is enough to keep you watching. Back on those sandy dunes, a betrayal avenged almost reaches pathos, while one gang member bites the bullet with an inspired shot that goes well beyond gory window dressing.

While the women are treated as badly by the script as by the men, Ice's final, horrible way to reunite with Roberta (Jasmine Trinca) pushes his

character towards the genuinely tragic. The spurts of context—the Communist Red Brigades' assassination of Aldo Moro in 1978, a fascist group's bombing of the Bologna train station in 1980—reveal an Italy riven by political, not just criminal, violence. The gang is actually helped out by businessmen, government officials, Masons and a Mafia boss.

The shadowy historical background and shady connections, though, aren't filled in enough, even in suspenseful ways, to make them much more than plot points which make the gang look not so bad by contrast. The government, especially, comes off as a snaky, bloody-minded organization far worse than these thugs who are just trying to make a high life through drug-running. But the moral slipperiness between criminal and politician, thug and cop, just doesn't ooze out here beyond all the blood. There's not enough depth to the story and time spent with the characters to make *Romanzo Criminale* the true epic it could have been. ▽

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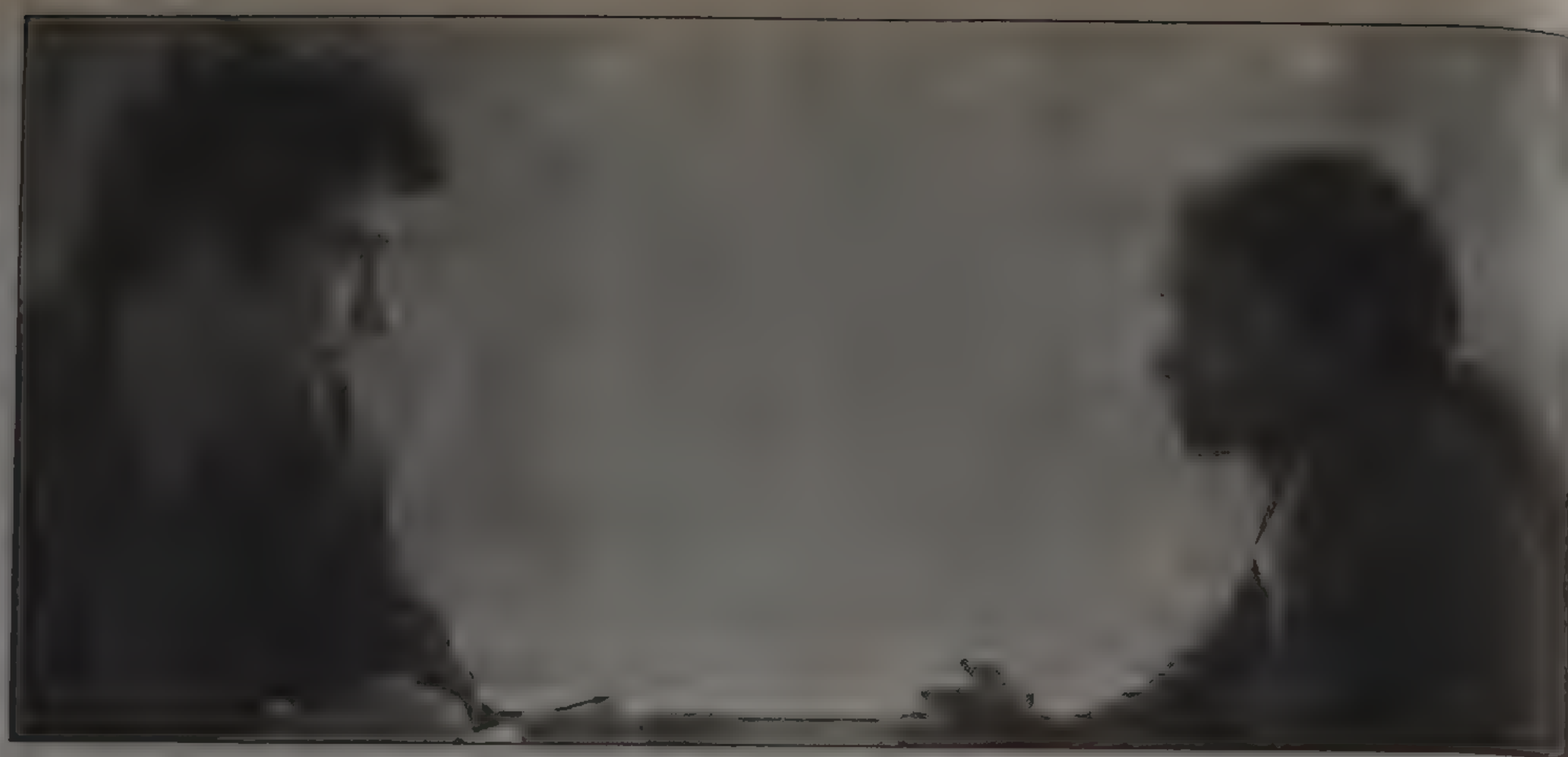
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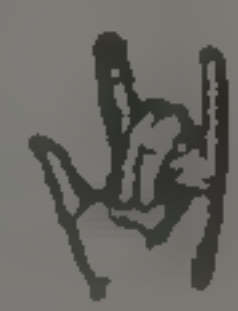
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Del Toro, Bier find something beautiful

JOSEF BRAUN / josef@vancouverweekly.com

Watching the work of director Susanne Bier, you get the sense that for her, to paraphrase the old maxim, drama is in the details. She's cultivated a style, as recognizable in her English-language, US-financed debut *Things We Lost in the Fire* as in her recent Danish hit *After the Wedding*, distinguished by extreme close-ups of eyes, ears and mouths, shoulders, chins and toes, not to mention teapot spouts and bowls of cereal. Her use of this device is frequently striking, rendering minute fragments of anatomy



THIS ROCKS

DRAMA

OPENS FRI, OCT 19

THINGS WE LOST IN THE FIRE

DIRECTED BY SUSANNE BIER

WRITTEN BY ALLAN LOEB

STARRING BENICIO DEL TORO, HALLE BERRY, DAVID DUCHOVNY, ALISON LOHMAN

with such attention to framing and texture that the uncluttered images become something akin to vast landscapes. Ingmar Bergman is rightfully credited with innovating a very similar technique, but Bier's investment comes with a perspective all her own, a way of silently tracing emotional and pensive processes through an actor's very pores.

This extraordinarily intimate approach to storytelling can come at a cost, however, manifesting in a certain narrative flabbiness in *Things We Lost in the Fire*, a nonetheless surprisingly potent, very adult drama written by Allan Loeb. Following a pair of wildly different characters sent reeling into each other's disparate personal spheres in the wake of the tragic death of a beloved husband, father and tremendously loyal best friend, the film is a study of unexpected impulses, urges and spasms of grief. The danger in this sort of thing is a tendency to mistake histrionics for story and an overestimation as to how much information the audience needs. Perhaps due to Bier not seeing the forest for the trees—or not being ruthless with the material—*Things We Lost in the Fire* succumbs to these pitfalls, though, to its credit, you only notice this because what works here works so well.

So, aside from Bier's technique, what precisely does work? In three words, Benicio Del Toro. Not content to merely

brood, Del Toro, who plays the drug addicted Jerry, brings so much to *Things We Lost in the Fire* that no matter how many times he appears on screen, even in extraneous reaction shots, the guy just can't stop being interesting. Most fascinating and even kind of pleasurable in his performance are the strange ways he conveys Jerry's near-constant state of disequilibrium, his face wrestling to contain a sort of stunned feeling, with eyes wide and mouth agape. He's moving, often funny, never trite, and terribly human.

Not that this praise is meant to discount Halle Berry, who plays the grief-stricken wife Audrey. (Nor the endearingly comic John Carroll Lynch, playing a neighbour who *really* needs to talk to somebody). Berry brings a vivid mixture of confusion, desperation and even sprigs of joy to Audrey, but in the end the story belongs to Jerry, and Berry's character as a result feels a bit under-nourished. Audrey's emotional journey is so complicated—as it should be—that she almost seems to need a whole movie to herself to work it out. And no matter how overloaded with portent *Things We Lost in the Fire* can sometimes be—especially in the scene where someone inevitably spells out the meaning of the film's title, or the wearily protracted ending—Audrey's erratic behaviour never gets quite the attention it deserves.

Things We Lost in the Fire is a straight drama, which is in many ways the trickiest kind of movie in which to strike a perfect balance. So if some of that balance gets lost in the filmmakers' attempts at scoring dramatic peaks, I guess I'm willing to forgive the film—and more than willing to recommend it. ▽

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Fri 4:20, 9:25, 11:30; Sat 4:05, 9:10, 11:30; Sun-Thu 4:05, 9:10

3:10 TO YUMA (14A, violence)
Fri-Sat 1:25, 4:10, 7:20, 9:55, 12:20; Sun-Thu 1:25, 4:10, 7:20, 9:55

THE NANNY DIARIES (PG, coarse language)
Fri-Sat 1:30, 4:25, 6:55, 9:25, 11:40; Sun-Thu 1:30, 4:25, 6:55, 9:25

MR. BEAN'S HOLIDAY (G)
Fri-Sat 2:05, 4:20, 6:50, 9:20, 11:25; Sun-Thu 2:05, 4:20, 6:50, 9:20

THE BOURNE ULTIMATUM (14A)
Fri-Sat 1:50, 4:40, 7:15, 9:45, 12:15; Sun-Thu 1:50, 4:40, 7:15, 9:45

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Fri-Sat 1:40, 4:45, 7:25, 9:50, 12:20; Sun-Thu 1:40, 4:45, 7:25, 9:50

HARRY POTTER AND THE ORDER OF THE PHOENIX (PG, frightening scenes, not recommended for young children)
Daily 1:00, 4:00, 7:00, 10:00

RATATOUILLE (G)
Fri-Sat 1:35, 4:30, 7:10, 9:35, 12:00; Sun-Thu 1:35, 4:30, 7:10, 9:35

PIRATES OF THE CARIBBEAN: AT WORLD'S END (PG, Violence, not recommended for young children)
Fri-Sat 12:30, 4:10, 7:35, 10:50; Sun-Thu 12:30, 4:10, 7:35

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THE COMEBACKS (14A, no passes)
Fri-Wed 2:00, 4:30, 6:40, 8:45

RENDITION (14A, violence)
Fri-Mon, Wed 12:50, 3:40, 7:15, 10:15; Tue 3:40, 7:15, 10:15; Star and Strollers: Tue 1:00

30 DAYS OF NIGHT (18A, gory scenes, no passes)
Fri-Wed 1:50, 5:00, 7:50, 10:40

THINGS WE LOST IN THE FIRE (14A)
Fri-Mon, Wed 1:00, 3:50, 7:10, 10:10; Tue 3:50, 7:10, 10:10; Star and Strollers: Tue 1:00

GONE BABY GONE (14A, coarse language, violence)
Fri-Wed 1:40, 4:20, 7:20, 10:05

WE OWN THE NIGHT (14A, brutal violence, sexual content, substance abuse)
Fri-Wed 1:30, 4:40, 7:35, 10:25

ELIZABETH: THE GOLDEN AGE (PG, violence)
Fri-Wed 12:45, 3:30, 6:45, 9:20

THE HEARTBREAK KID (18A, sexual content)
Fri-Wed 1:45, 4:50, 7:40, 10:30

MICHAEL CLAYTON (14A)
Fri-Wed 1:10, 4:00, 6:55, 9:40

THE KINGDOM (14A, violence)
Fri-Wed 1:15, 4:15, 7:30, 10:20

THE GAME PLAN (G)
Fri, Sun-Wed 1:20, 4:10, 7:00, 9:30; Sat 1:20, 4:10, 9:30

RESIDENT EVIL: EXTINCTION (18A, gory scenes)
Fri-Wed 1:30, 4:30, 7:30, 10:30

THE ASSASSINATION OF JESSE JAMES BY THE COWARD ROBERT FORD (14A)
Fri-Wed 1:30, 4:30, 7:30, 10:30

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Sneak Preview Sat 7:00

CINEPLEX ODEON SOUTH

10000 102 Ave. 421-7020

THE COMEBACKS (14A, no passes)
Fri-Wed 12:20, 2:40, 5:15, 7:50, 10:15

RENDITION (14A, violence)
Fri-Wed 12:50, 3:45, 7:10, 10:15

30 DAYS OF NIGHT (18A, gory scenes, no passes)
Fri-Wed 1:50, 4:50, 7:40, 10:30

THINGS WE LOST IN THE FIRE (14A)
Fri-Mon, Wed 1:10, 3:50, 6:45, 9:45, Tue 3:50, 6:45, 9:45; Star and Strollers: Tue 1:00

GONE BABY GONE (14A, coarse language, violence)
Fri-Wed 1:00, 3:40, 6:45, 9:20

WE OWN THE NIGHT (14A, brutal violence, sexual content, substance abuse)
Fri-Wed 1:30, 4:20, 7:30, 10:20

ELIZABETH: THE GOLDEN AGE (PG, violence)
Fri-Wed 12:40, 3:30, 6:40, 9:15

LAAGA CHUNARI MEIN DAAG (14A)
Fri-Wed 12:15, 4:15, 8:30

THE HEARTBREAK KID (18A, sexual content)
Fri-Wed 1:15, 4:10, 7:20, 10:10

MICHAEL CLAYTON (14A)
Fri-Wed 12:30, 3:20, 6:50, 9:45

INTO THE WILD (14A)
Fri-Mon, Wed 12:45, 4:45, 8:15; Tue 4:45, 8:15; Star and Strollers: Tue 1:00

THE KINGDOM (14A, violence)
Fri-Tue 1:40, 4:30, 7:15, 10:00; Wed 1:40, 4:30, 10:00

THE GAME PLAN (G)
Fri, Sun-Wed 1:20, 4:00, 7:00, 9:40; Sat 1:20, 4:00, 9:40

GOOD LUCK CHUCK (18A, sexual content)
Fri-Wed 2:00, 4:40, 7:15, 9:50

RESIDENT EVIL: EXTINCTION (18A, gory scenes)
Fri-Wed 5:10, 10:30

ACROSS THE UNIVERSE (PG, not recommended for children)
Fri-Wed 12:15, 3:15, 6:30, 9:30

SUPERBAD (18A, coarse language, crude content, substance abuse)
Fri-Wed 2:15, 8:00

DAN IN REAL LIFE (STC)
Sneak Preview Sat 7:00

FIRST OPEN BLACK BELT WORLD CHAMPIONSHIP (classification not available)
Sat 11:00

CINEPLEX WEST MALL 6

8882-170 St. 444-1829

THE NANNY DIARIES (PG, coarse language)
Fri 4:10, 6:45, 9:15; Sat-Sun 1:20, 4:10, 6:45, 9:15; Mon-Thu 6:45, 9:15

MR. BEAN'S HOLIDAY (G)
Fri 4:45, 6:50, 9:00; Sat-Sun 12:40, 2:30, 4:45, 6:50, 9:00; Mon-Thu 6:50, 9:00

THE BOURNE ULTIMATUM (14A)
Fri 4:20, 7:00, 9:45; Sat-Sun 1:00, 4:20, 7:00, 9:45; Mon-Thu 7:00, 9:45

THE SIMPSONS MOVIE (PG)
Fri 5:00, 7:30, 9:30; Sat-Sun 12:50, 2:45, 5:00, 7:30, 9:30; Mon-Thu 7:30, 9:30

HAIRSPRAY (PG)
Fri 4:00, 6:40, 9:10; Sat-Sun 1:10, 4:00, 6:40, 9:10; Mon-Thu 6:40, 9:10

HARRY POTTER AND THE ORDER OF THE PHOENIX (PG, frightening scenes, not recommended for young children)
Fri, Mon-Thu 6:30, 9:20, Sat-Sun 12:30, 3:20, 6:10, 9:00

RATATOUILLE (G)
Fri 4:30, 7:15, 9:40; Sat-Sun 1:15, 4:30, 7:15, 9:40; Mon-Thu 7:15, 9:40

PIRATES OF THE CARIBBEAN: AT WORLD'S END (PG, violence, not recommended for young children)
Fri, Mon-Thu 7:45

CITY CENTRE 9

10200-102 Ave. 421-7020

WE OWN THE NIGHT (14A, brutal violence, sexual content, substance abuse)

lence, sexual content, substance abuse)
Daily 12:30, 3:20, 7:10, 9:50

THE COMEBACKS (14A)
SR Dolby Digital Daily 12:50, 3:10, 7:20, 9:40

ELIZABETH: THE GOLDEN AGE (PG, violence)
Daily 12:40, 3:30, 7:00, 10:00

MICHAEL CLAYTON (14A)
Daily 1:05, 3:45, 6:40, 9:25

RENDITION (14A, violence)
Daily 1:10, 3:50, 6:30, 9:15

GONE BABY GONE (14A, coarse language, violence)
Daily 1:20, 4:00, 6:45, 9:20

30 DAYS OF NIGHT (18A, gory scenes)
Daily 1:40, 4:10, 7:30, 10:05

THE ASSASSINATION OF JESSE JAMES BY THE COWARD ROBERT FORD (14A)
Daily 1:00, 4:30, 8:00

THE HEARTBREAK KID (18A, sexual content)
Daily 1:30, 4:00, 6:50, 9:35

CLAREVIEW 10

4211-139 Ave. 472-7600

ELIZABETH: THE GOLDEN AGE (PG, violence)
Fri, Mon-Thu 4:05, 6:35, 9:10; Sat-Sun 1:35, 4:05, 6:35, 9:10

RESIDENT EVIL: EXTINCTION (18A, gory scenes)
Fri, Mon-Thu 5:00, 7:30; Sat-Sun 2:00, 5:00, 7:30

MR. WOODCOCK (PG, coarse language, sexual content, not recommended for young children)
Daily 10:00

MICHAEL CLAYTON (14A)
Fri, Mon-Thu 4:00, 6:40, 9:25; Sat-Sun 1:00, 4:00, 6:40, 9:25

THE GAME PLAN (G)
Fri, Mon-Thu 4:15, 6:45, 9:15; Sat-Sun 12:50, 4:15, 6:45, 9:15

GONE BABY GONE (14A, coarse language, violence)
Fri, Mon-Thu 4:35, 7:15, 9:50; Sat-Sun 1:40, 4:35, 7:15, 9:50

RENDITION (14A, violence)
Fri, Mon-Thu 4:10, 6:50, 9:35; Sat-Sun 1:30, 4:10, 6:50, 9:35

THE HEARTBREAK KID (18A, sexual content)
Fri, Mon-Thu 4:30, 7:05, 9:40; Sat-Sun 1:10, 4:30, 7:05, 9:40

WE OWN THE NIGHT (14A, brutal violence, sexual content, substance abuse)
Fri, Mon-Thu 4:20, 6:55, 9:30; Sat-Sun 1:20, 4:20, 6:55, 9:30

THE COMEBACKS (14A)
Fri, Mon-Thu 4:50, 7:00, 9:20; Sat-Sun 1:50, 4:50, 7:00, 9:20

30 DAYS OF NIGHT (18A, gory scenes)
Fri, Mon-Thu 4:40, 7:10, 9:45; Sat-Sun 12:40, 4:40, 7:10, 9:45

GALAXY-SHERWOOD PARK

2020 Sherwood Drive, 416-0150

THE COMEBACKS (14A, no passes)
Fri 4:50, 7:40, 10:20; Sat-Sun 1:40, 4:50, 7:40, 10:20; Mon-Wed 7:40, 10:20

RENDITION (14A, violence)
Fri 4:00, 6:50, 9:50; Sat-Sun 1:00, 4:00, 6:50, 9:50; Mon-Wed 6:50, 9:50

30 DAYS OF NIGHT (18A, gory scenes, no passes)
Fri 4:15, 7:20, 10:10; Sat-Sun 1:20, 4:15, 7:20, 10:10; Mon-Wed 7:20, 10:10

WE OWN THE NIGHT (14A, brutal violence, sexual content, substance abuse)
Fri 4:30, 7:30, 10:15; Sat-Sun 1:10, 4:30, 7:30, 10:15; Mon-Wed 7:30, 10:15

ELIZABETH: THE GOLDEN AGE (PG, violence)
Fri 3:40, 6:40, 9:20; Sat-Sun 12:20, 3:40, 6:40, 9:20; Mon-Wed 6:40, 9:20

THE HEARTBREAK KID (18A, sexual content)
Fri 3:30, 6:45, 9:40; Sat-Sun 12:40, 3:30, 6:45, 9:40; Mon-Wed 6:45, 9:40

MICHAEL CLAYTON (14A)
Fri 4:10, 7:15, 10:00; Sat-Sun 12:50, 4:10, 7:15, 10:00; Mon-Wed 7:15, 10:00

THE KINGDOM (14A, violence)
Fri-Sun 3:50, 6:30, 9:10; Mon-Wed 6:30, 9:10

THE GAME PLAN (G)
Fri 4:20, 7:00, 9:30; Sat-Sun 12:30, 4:20, 7:00, 9:30; Mon-Wed 7:00, 9:30

GOOD LUCK CHUCK (18A, sexual content)
Fri 4:40, 7:10; Sat-Sun 1:30, 4:40, 7:10; Mon-Wed 7:10

3:10 TO YUMA (14A, violence)
Fri-Wed 9:45

SYDNEY WHITE (PG)
Sat-Sun 12:10

GARNEAU

8718-108 St. 433-0728

INTO THE WILD (14A)
Fri-Wed 6:45, 9:30, Sat-Sun 2:00; Thu 9:15

GRANDVIEW THEATRE

Grandin Mall, Sir Winston Churchill Ave. St. Albert, 458-9822

THE KINGDOM (14A, violence)
Daily 12:50, 5:00, 9:30

SUPERBAD (18A, coarse language, crude content, substance abuse)
Daily 2:55, 7:10

THE SEEKER: THE DARK IS RISING (PG, frightening scenes, not recommended for young children)
Daily 1:05

THE HEARTBREAK KID (18A, sexual content)
Daily 3:00, 5:05, 7:15, 9:20

THE GAME PLAN (G)
Daily 12:40, 2:45, 4:45, 6:45, 8:55

WE OWN THE NIGHT (14A, brutal violence, sexual content, substance abuse)
Daily 1:45, 4:30, 7:05, 9:25

THE COMEBACKS (14A)
No passes. Daily 12:45, 2:25, 4:05, 5:45, 7:30, 9:15

LEDUC CINEMAS

10121-101 Ave. 444-1829

Date of issue only: Thursday, October 18
THE GAME PLAN (G)
Thu 6:55, 9:25

THE HEARTBREAK KID (18A, sexual content)
Thu 7:00, 9:20

THE SEEKER: THE DARK IS RISING (PG, frightening scenes, not recommended for young children)
Thu 7:10

THE KINGDOM (14A, violence)
Thu 9:30

WE OWN THE NIGHT (14A, brutal violence, sexual content, substance abuse)
Thu 7:05, 9:25

MAGIC LANTERN-CAMROSE

Camrose, 782-1113

SYDNEY WHITE (PG)
Daily 7:00; Sat, Sun 2:15

THE KINGDOM (14A, violence)
Daily 9:00; Sat, Sun 9:00

30 DAYS OF NIGHT (18A, gory scenes)
Daily 7:10, 9:20; Sat, Sun 2:10

THE GAME PLAN (G)
Daily 7:05, 9:15; Sat, Sun 2:00

WE OWN THE NIGHT (14A, brutal violence, sexual content, substance abuse)
Daily 7:00, 9:10; Sat, Sun 2:05

THE HEARTBREAK KID (18A, sexual content)
Daily 7:05, 9:15; Sat, Sun 2:05

MAGIC LANTERN-SPRUCE GROVE

205 Main St. Spruce Grove, 972-2342

SYDNEY WHITE (PG)
Daily 7:00; Sat-Sun 2:00

THE KINGDOM (14A, violence)
Daily 9:00

METRO CINEMA

9828-101A Ave. Citadel Theatre, 982-101A

A STONE'S THROW (PG, coarse language)
Fri, Sun, Mon 7:00

THE END OF SECOND CLASS (G)
Fri 9:00

METAMORPHOSIS: HOW A COMMUNITY CHANGES (STC)
Sat 7:00

METRO TV, EPISODE SIX (STC)

Sat 9:00

ROMANZO CRIMINALE (STC)
Sun, Mon 9:00

GARY BURNS SHORT FILMS: HAPPY VALLEY/BEERLAND/FUCK COKE (STC)
Thu 7:00

KITCHEN PARTY (14A, coarse language throughout)
Thu 9:00

PRINCESS

Feel good about your politics without actually having to do anything

JONATHAN BUSCH / jonathan@vuwweekly.com

There's something compelling, though hardly seductive, about Hollywood films that unabashedly grunt out a heartwrenching melodrama of contemporary American politics, and then convince themselves the issue is being addressed in full. Part of me wants to swallow its sincerity like there is some profound wisdom that arises out of something so blatantly ideological; soon enough, though, I realize that my momentary belief in what's projected is all a self-deceptive method to enhance the blast of the explosions and the hysterical tears of the heroine.

All hell breaks loose in *Rendition*, Oscar-winning Tsotsi director Gavin Hood's overconfident but swallowable it-could-happen-to-you terrorism fable. A bombing in an unidentified Middle Eastern country that kills a couple civilians and a visiting CIA agent allows ball-busting lady of importance Corrine (Meryl Streep) to deport seemingly innocent Egyptian immigrant Anwar (Omar Metwally) outside the US to an underground torture chamber for "questioning."

A young and edible American agent Douglas (Jake Gyllenhaal) assists ruthless Abasi (Yigal Naor) in



DRAMA

OPENS FRI, OCT 19
RENDITION
DIRECTED BY GAVIN HOOD
WRITTEN BY KELLEY SANE
STARRING REESE WITHERSPOON, OMAR METWALLY, JAKE GYLLENHAAL, MERYL STREEP

the job, which includes a series of electric shocks for Anwar before being stuffed in a dark hole. Somewhere, Douglas takes issue with that and questions his involvement. Meanwhile, Anwar's wife Isabella (Reese Witherspoon) realizes he hasn't come home from a business trip and immediately gets suspicious.

She books it to Washington (where upon arriving, scores a hotel room with a fabulous, head-on view of the White House), and tries to dig up some dirt with the help of an old college pal turned political bigwig (Peter Sarsgaard, also yummy).

RENDITION IS POST-9/11 injustice as imagined by a soccer mom, with all the obvious fears of the imminent threat to one's freedom extracted for a night out to the multiplex. *Pan's Labyrinth* is easier to identify as realism, and that includes all the parts with the scary Muppets. But that's not to say ignorance can't toss together some great films during and about times of crisis; there is arguable greatness in a somewhat-naïve work like *The Best Years of Our Lives*, a 1946 weepie about the alienation of returning WWII veterans.

By no means is *Rendition*, with its ordinary characters and simplistic observations of what deems a violation of human rights, comparable, however. It barely makes the grade, due to the fluidity of narrative action and some delightful Moroccan interiors. And it should no doubt facilitate a discussion amongst the audience, as banal and epitomizing of the white middle-class as it will likely sound. ▽



Performances hamper Affleck's *Gone Baby Gone*

OMAR MOUALLEM / omar@vuwweekly.com

Based on a book by Dennis Lehane, author of *Mystic River*, *Gone Baby Gone* is directed and co-written by one of Hollywood's most hated, Ben Affleck. But Affleck has had his name attached to quality pictures before, and he didn't win that screenplay Oscar for nothing. Just in case, to appease critics of his acting, his face never appears once in this movie. However, an uncannily similar face does.

Li'l bro Casey Affleck is Patrick Kenzie, an amateur PI working with his saintly girlfriend Angie (Michelle Monaghan) to find a kidnapped four-year-old girl. Detective Bressant (Ed Harris) and Police Chief Doyle (Morgan Freeman) doubt his competence, but his links to the seedy Boston underworld are indubitably valuable.

Kenzie's connections lead authorities to drug lords and pedophiles in a modern day film noir with acting more over-the-top than the genre can excuse. Detectives, drug dealers, police and suspects all act exactly how we would expect them to act. But when the first case closes, and the enigmatic second case opens, you start to wonder if it's intentional.

Gone Baby Gone is difficult to review. The dichotomy between the first and second half begs the viewer to ask whether the end justifies the means. The first half is simple, but unfocused, and the characters are so one-dimensional it's as if the only direction Ben Affleck gave them was a printout of their character descriptions. But when the complicated second half exposes their secrets, you realize that it might be with purpose. Was Ed Harris acting like a TV detective because of a poor job, or because his character was overcompensating to conceal his ulterior motives?

DRAMA

OPENS FRI, OCT 19
GONE BABY GONE
DIRECTED BY BEN AFFLECK
WRITTEN BY AFFLECK, AARON STOCKARD, DENNIS LAHANE
STARRING CASEY AFFLECK, MICHELLE MONAGHAN, ED HARRIS, MORGAN FREEMAN

WITHOUT A SECOND SCREENING, it's difficult to know if everything matches up, but there is plenty left to assess. One of which is Casey Affleck—the worst example of Hollywood nepotism in years. Ben Affleck should have started rehearsals with his little brother shortly after Casey's sixth birthday, because there is a lot of work that needs to be done.

Casey may have the baby face to play the young detective, but like his permanent youth, his stiffness is insurmountable. His Bostonian accent and foul language desperately try to veil his monotone voice, but no matter how many four-letter words he shouts, he still sounds like an angry robot.

Thematically, it resembles *Mystic River*, but feels completely different. While both were Boston-set murder mysteries, *River* concentrated more on the affected people, and the crime was the thread that sewed them to each other and to the audience. *Gone Baby Gone* moves quickly; the crime is the focus, and the people are just tools in the investigation. They are very disconnected from each other, and from us, leading to an overall disunity.

Affleck directs with very simple tactics, which is fine, because it's the type of movie you festoon with did, however, orchestrate a simple open ending that gives the audience plenty of puzzles to take home and challenges them to make up their own mind, even though their minds may be fully exhausted. ▽

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NEXT WEEK!

After all these years, Eaglesmith is right on track

ICONIC CANADIAN SONGWRITER PAINTS A PICTURE OF A LIFE LIVED GOIN' DOWN THE ROAD

by NIKODYM / carolyn@vuwweekly.com

With hands so cold they were burning, a pre-teen **Fred Eaglesmith** slipped from his family's small, rural home to warm-up from the freezing work of dry farming in the bone-chill of an Ontario winter.

It was the late '60s, his parents had recently sprung for a television, and it was that day was Elvis—and a revelation for the young man.

"I was working really, really hard," Eaglesmith remembers. "I was working like a man when I was a kid. I was getting up at 5 o'clock in the morning when I was eight years old already, working on the farm and then going to school and then coming home and working on the farm again."

"And I'm in the barn and I get out and I go to the house to warm up," he continues. "I look in there, and there's Elvis on television, surrounded by women. He was in Hawaii, or wherever it was, I can't remember. I just remember going, 'Are you kidding?' and he was singing. And I thought he wrote his own songs, so I went upstairs that night and I wrote four songs and I never quit since."

ALTHOUGH HE DOESN'T really say, it's conceivable that this vision of Elvis also fanned the fire under Eaglesmith's feet, because he's been a road warrior ever since.

At 15, he took the bus to school one day and didn't return home. (His mother tried to stop him from taking it when he was 13, but she knew it was only a matter of time before he was gone for good.) He took a detour out to the highway, stuck out his thumb and off he went on a cross-country adventure, eventually trading hitchhiking for the iron horse—it was, quite simply, easier.

"I would be hitchhiking and there would be a train—because in those days, there was always a train—and there's an open box-car and you can get in it. It was so easy, it's impossible to believe how easy it was," Eaglesmith explains over the phone from a tour stop in Seattle. "And you'd find yourself, two or three days later, and you'd be in Banff Springs, ya know! And once I got it in my blood, I really, really liked it, and I really got into the lifestyle of it. Ya know, I got braver. So I could get off a train in the middle of nowhere, stay there for a day or two and then catch another one."

"I was 15, so people were good to me," he continues. "There were old people who did this all of their life, and



PREVIEW

FRI, OCT 19 (8 PM)
**FRED EAGLESMITH
& THE FLYING SQUIRRELS**
ST BASIL'S CULTURAL CENTRE, \$25

who really looked out for you. And I don't know if there are any left, but there were back then, and they'd look out for you and make sure you were okay. And people, generally, were really good to me, when I was that age and on my own—like, really good to me."

AFTER CRISS-CROSSING the country, the continent and the world for 30-odd years now, and some 16 albums later, Eaglesmith has become some-

thing of an alt-country legend, doing countless shows every year, annual train-ride gigs (this year's was on a narrow-gauge steamer through Colorado and New Mexico) and even developing a loyal fanbase, who call themselves "Fredheads." While certainly not on the same level in sheer numbers as, say, Deadheads or Parrotheads, there is something compelling in the honest way the man sings, speaks (he is known for his irreverent in-between-song ditties) and carries himself that keeps fans a-coming.

He admits, though, with all of the time he spends on the road and away from his Port Dover, Ontario, home,

that the country living that he sings about is something of a myth these days—which he didn't mean to happen, although he is happiest on the road.

"You know, I don't know how people who live off the road stay sane," he says. "There's a bit of an escape clause when you're travelling. You've got an out. You poor people who live in the same place, you have people who observe you every day."

YOU MIGHT SAY that a line like that shows a man with a guilty conscience, but at 50, Eaglesmith has got nothing to hide. And he couldn't really care less whether you like him or not. ("It's like, 'Fuck you—all! I'm 50!'")

If you didn't get that from his music, you certainly pick it up from his art. Yup, the cowboy minstrel is an artist—and a terrible one at that. But there is some twisted method in the splashes of colour (that will look immediately familiar to anyone who has their kid's art on their fridge) that compels gallery owners to bring in his works and that compels people to buy them. Nobody does unpretentious like Fred Eaglesmith.

"If it takes me more than three or four hours [to do a painting], then I'm really thinking about myself too much. But a lot of them I do in an hour. And I just paint them," he says. "The biggest thing is that I don't care if you like them or not. I like them. I have fun with them."

"I'm doing a big show in a gallery in 2008 and the gallery curator came down and told me, 'These suck! They're just terrible. You just don't know what you're doing!' And I'm, like, 'you're exactly right!'"

"And these days, you know what? More art should suck. Because there's too much mediocre art. You know, I'd rather suck than be mediocre."

As a Nashville publisher told Eaglesmith once, and what he believes about all art: "It should make you glad, mad, sad or wanna have sex."

AND THAT JUST might be at the core of what Eaglesmith is doing in this life. He makes music and plays gigs that, in turns, do all of those things. His language is incredibly no-nonsense, but he means everything he says and says everything he means. So much so, in fact, that he can get himself into trouble. Most of us just aren't used to this way of being, the antithesis of spin.

But then Eaglesmith's been his own man right from the beginning—before he even was officially a man. He's never relied on anybody else to make things happen. He even started his own label—the irreverently named A Major Label—way back in 1981, before many folks even thought it was possible. At the same time, as opinionated as he may be, he's far from self-righteous; it's always been about what is right for him.

"I'm just fortunate. I made the right moves by hunch, by instinct. And they were the right moves. Thank goodness," he says. "Ya know, one of my favourites is Chris Rock and Chris Rock always just looks out at his audience and says, 'Why don't you think for yourself?' It's not left or right, it's nothing. It's just thinking." ♥

Pawn Shop

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SATURDAY OCTOBER 27:

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BACKDRAUGHT PUB Open stage, 9pm

BLACKSPOT CAFE dotNuxx Open Noise Fest, Serf is Dead, guests, 9pm, CJSR fundraiser

BLIND PIG Moosehead Jam; The Rault Brothers and friends, 8-11pm

BLUE CHAIN CAFE Eliana Cuevas (Latin jazz), 8pm; \$15

CAFE LEVA Every Thursday: Travis Boe plays mellow gold; 7-9:30pm

CHATEAU LOUIS Open stage hosted by Alberta Crude, 6-10pm

DRUID Guitar heroes

DUSTER'S PUB Thursdays open stage, hosted by the Mary Thomas Band

EDDY SHORTS Thursday: Rock 'n' Roll Open Stage; with hosts Rick, Mark and Matt

FESTIVAL PLACE New Vancouver Slide Guitar; hosted by Doug Cox with Steve Dawson, Rachelle van Zanten, and Ivan Rosenberg; 7:30pm, \$32 (cabaret)/\$30 (box)/\$28 (theatre) at the Festival Place box office, TicketMaster

FOUR ROOMS Christina Schmolke, 8pm

HULBERT'S Samantha Schultz; 8pm, \$5 (door)

THE IVORY CLUB Live Dueling Pianos, no cover, 8pm

JAMMERS PUB Thursday open jam; 7-11pm

J AND R BAR AND GRILL Open stage with the Poster Boys (pop/rock/blues), 8:30pm-12:30am

JULIAN'S PIANO BAR-CHATEAU LOUIS Lawrence

NORTH GLENORA HALL Jam by Wild Rose Old Time Fiddlers

STARLITE ROOM Unearth, Darkest Hour, August Burns Red, Suicide Silence; tickets available at TicketMaster, Blackbyrd, Megatunes, Listen

URBAN LOUNGE Danko Jones My Sister Ocean

WILD WEST SALOON Hey Romeo

WINSPEAR 7th Annual Dessert auction and concert: Cantillon Choirs, 6pm, \$15 at 732-1262

YARDBIRD SUITE Bluegrass Circle Music Society Bluegrass Breakdown 2007 Concert; 7:30pm; \$18 (member)/\$20 (non-member) at TIX on the Square, door

NEW CITY Love '80s Thursdays 9pm (door); no cover

NEW CITY Bride of Bingo Thursdays, hosted by Dexter Nebula and Anarchy Adam; 10pm, no cover

ON THE ROCKS Thursday: Dance lessons at 8pm, Salsa DJ to follow

REVENUE Thursday: Retro to New: classic rock, R&B, urban and dance with DJ Mikee, 9pm-2am; no cover

STARLITE ROOM Thursday: breaks, electro house spun with PI residents

THE ROOST Gorgeous; featuring hostess Dr. Lexxi Tronic, Drag Kings and Queens, burlesque and rotating game shows, bands upstairs monthly

WILD WEST SALOON Thursday: WLCM Electro, techno, no wave with DJ Nik 7 of Shout Out Out Out Out, 8pm (door)

WINSPEAR Thursday: Funky house/techno with DJ Colin Hargreaves, house/breaks with DJ Krazy K, hardstyle/techno with DJ Decha, tech trance/electro with DJ Savage Garret; no minors; no cover

YARDBIRD SUITE Thursday: Funky house/techno with DJ Colin Hargreaves, house/breaks with DJ Krazy K, hardstyle/techno with DJ Decha, tech trance/electro with DJ Savage Garret; no minors; no cover

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Requests with DJ Damian

GAS PUMP Ladies Nite: Top 40/dance with DJ Christian

JEFFREY'S CAFE Anna Beaumont 9-midnight; \$10

JET NIGHTCLUB State of Shock Rattapoin; 7pm (door); no minors; \$5 at TicketMaster of Jet Nightclub

JULIAN'S PIANO BAR-CHATEAU LOUIS Lawrence

METRO BILLIARDS Thursday: Birds, 9pm (doors); \$5

NORWOOD LEGION Uptown Folk Club Open stage; 7:30pm (door) 7pm; \$4 (door)/members free

ON THE ROCKS Bad Judgement

PAWN SHOP Thursday: Leftnutt vs. The Firebrands, guests (punk/rockabilly stand-off)

RENDZVOUS PUB Losing Dark

STARLITE ROOM The Sadies, Young Rival; tickets available at TicketMaster, Blackbyrd, Megatunes, Listen

URBAN LOUNGE Default, Long Way Down

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Pianos, no cover, 9pm

JAMMERS PUB Country/rock band, 9-2am

JEFFREY'S CAFE Anna Beaumont 9-midnight; \$10

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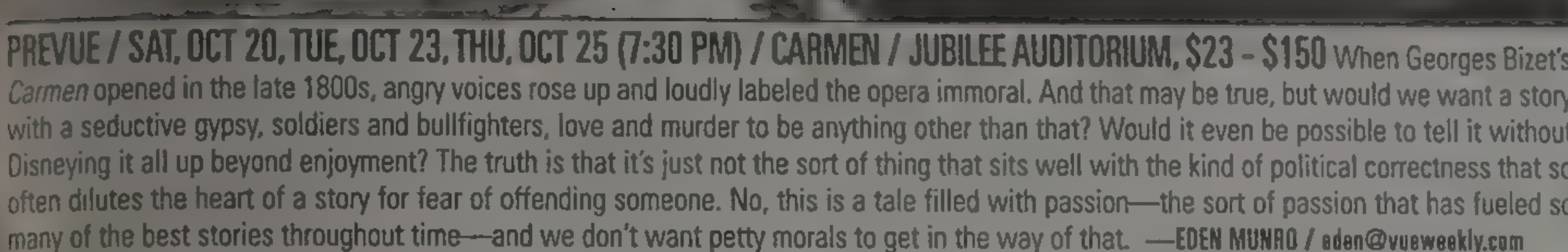
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BANK ULTRA LOUNGE Stiffetto Saturday 8pm and '90s with DJ Duncan

BLACKDOG FREEHOUSE DJs on two levels shuck, electro/trash, Main Floor. The Menace Sessions with Miss Mannered

BUDDY'S Undie night for men only, free pool to lounge, DJ Arrowchaser

DELUXE BURGER BAR Rare '60s and '70s progressive rock, disco, and electronic indie with Joel Roboh

EMPIRE BALLROOM Rock, hip hop, house, and more

FESTIVAL PLACE Juan Martin; 7-30pm; \$32 (cabaret); \$30 (box); \$28 (theatre) at Festival Place box office, TicketMaster

FLUID LOUNGE Saturdays Gone Gold Mash-Up with Harman B and DJ Kwaka

FUNKY BUDDHA (WHYTE AVE) Top tracks, rock, retro with DJ Damian

GINGUR Soulout Saturdays

HALO Halo Saturdays: house with Junior Brown, Luka Morrison, and Nestor Delano

LEVEL 2 LOUNGE Sizzle Saturday: DJ Groovy City and guests

NEW CITY LIKWID LOUNGE Saturdays real alternative, classics, punk with DJ Nazt Nomad, and guests

NEW CITY SUBURBS Saturday Sucks: electro, industrial, alt and indie, electro, rock with DJs Nik Roefeels and Blue Jay (Mod Club); \$5

PLANET INDIGO (JASPER AVENUE) Suggestive Saturdays: breaks electro house

PI residents

RED STAR Saturdays indie rock, hip hop, and electro with DJ Hot Philly and guests

THE ROOST Saturdays—Always like New Years Eve; with DJ Dan (Retro) downstairs and DJ Jazzy (New Music) upstairs; \$4 (member)/\$6 (non-member)

SPORTSWORLD ROLLERSKATING DISCO Sportsworld Inline and Roller Skating Disco Top 40 request with a mix of retro and disco; 1-5pm and 7pm-12 midnight

STOLLS ON WHYTE Top 40, R&B, house with People's DJ

TWILIGHT AFTERNOONS *Wednesday Night* NRG/trance/funky with Jeff Hillis, DTD, Bg Daddy, STX, Tweek; 1am-8am

WUNDERBAR Featured DJ and local bands

SUN LIVE MUSIC

CROWN AND ANCHOR PUB Sunday jam, 7pm

BOY CENTENNIAL CENTRE—HYPER SASKATCHEWAN Yoruba Andabo (Afro-Cuban ensemble); 1-30pm

DUSTER'S PUB Sunday open stage hosted by the Mary Thomas Band

EDDIE SHORTS Every Sunday open stage with Rob Taylor; 4-8pm

HULBERT'S Sunday night mic with Rhea March; 7-10pm

JAMMERS PUB Sunday open blues jam; 4-8pm

NEWCASTLE PUB Live Sunday jam hosted by Willy and Dave; 2-30pm

O'BYRNE'S Joe Bird's Irie Jam: open stage for all; 9-30pm; no cover

ON THE ROCKS Souljah Fyah Sundays with DJ Dudeman

OSCARS PUB Open stage Sundays hosted by Chris Wynters of Captain Tracker; 8-11pm

OVERDRIVE Anything Goes acoustic jam every Sunday afternoon with the Shufflehound, 1-30-5pm

REFLECTIONS WINTER GARDEN *Just Jam* Reflections: Bob Tildesly Inc, 3-30-5pm, collection at the door

ROSEBOWL BLAZ AND GRILL *Low Key Jam* (jazzy R&B) every Sunday; 7-11pm

ROSEBOWL Sunday open stage featuring the Digs/Mike McDonald alternate weeks, 9-12

ROYAL COACH DINING ROOM—CHATEAU LOUIS Petro Polujin (classical guitar)

STARLETTE ROOM Les Trois Accords, guests, tickets at TicketMaster, Blackbyrd, Megatunes, La Faculte St Jean

URBAN LOUNGE Red Bull DJ's, Ten Second Epic, Mustard Mike Octane

WINSPEAR Yoruba Andabo (Afro-Cuban ensemble) 8pm, \$35 (student/senior discounts

available) at Winspear box office

CLASSICAL

BLUE CHAIR CAFÉ String Beans Quartet (string quartet)

CONVOCATION HALL Madngal Singers, Leonard Ratliff (conductor), 8pm, \$15 (adult)/\$10 (senior/student) at TIX on the Square, door

ROBERTSON-WESLEY UNITED CHURCH Early Music from Central Europe, Alberta Baroque Ensemble featuring Elizabeth Koch (flute); 3pm • Tickets \$23 (adult)/\$18 (student/senior) at TIX on the Square

DIS

BACKSTAGE TAP AND GRILL Industry Night with Atomic Improv, Jameoki and DJ Tim

BLACK DOG FREEHOUSE Got To Give It Up Sunday Afternoons Main Floor Funk, soul, Motown, disco with DJ Red Dawn

BUDDY'S NIGHTCLUB House, progressive and trip-hop with DJ Rudy Electro; 10pm-2-30am, guest DJs welcome inquire at kelly@micheiti.com

EMPIRE BALLROOM Rock, hip hop, house mash up

GINGUR SKY Urban Ladies Night Sundays with DJs InVincible, Maccia

O'BYRNE'S DJ Finnegan, 9pm (door); \$20 (basic)/\$30 (premium), available by phone at 414-6766

OVERTIME BROILER Sunday Industry Night Requests with DJ Bo

FESTIVAL PLACE 1805-1905
361-3117 • FIDDLER'S ROOST 8306-99 St. • **FILTHY MCNASTY'S** 10511-82 Ave., 1186-1157 • **FLUID LOUNGE** 10588 Jasper Ave., 429-0700 • **FOUR ROOMS** Edmonton Centre, 102 Ave., 428-4767 • **FOX** 10125-109 St., 930-0580 • **FRESH START CAFE** Riverbend Sq., 433-9623 • **FUNKY BUD-DHA** (Whynite Ave.) 10341-82 Ave., 433-9676 • **GAS PUB** 10166-114 St., 488-4841 • **GINGUR SKY** 15505-118 Ave., 913-4312/953-3608 • **HALO** 10538 Jasper Ave., 423-1440 • **HOOGLAND PUB** 10740-124 St., 452-1188 • **HULBERT'S** 7601-115 St., 436-1161 • **THE IVORY CLUB** 2840 Calgary Trail South • **JAMMERS PUB** 11948-127 Ave., 451-8779 • **J BAR AND GRILL** 40713 100 St., 436-4403 • **JEFFREYS CAFE** 9640 142 St., 451-8890 • **JET NIGHTCLUB** 9221-34 Ave., 433-2599 • **LEGENDS PUB** 6104-172 St., 491-2788 • **LEVEL 2** 10101-101 Ave., 712-0403 • **KAS BAR** 10444-82 Ave., 433-6768 • **KINGSKNIGHT PUB** 9221-34 Ave., 433-2599 • **MEGATONES** Whynite Ave., 434-1342 • **METRO BILLIARDS** 10770 106 St. 10101-101 Ave., 712-0403 • **McDOUGALL UNITED CHURCH** 10425-101 St. • **NEWCASTLE PUB** 9190 Ave., 431-1991 • **NLW CITY** 4313-15 Ave., 431-1515 • **NIKKI DIAMOND'S** 8130 Gateway Blvd. • **NORWOOD LEGION** 1115-12 St. • **O'BYRNE'S** 4116-12 Ave., 432-0366 • **OVERDRIVE NEIGHBORHOOD PUB** 1014 St., 439-4435 • **OVERTIME BOILER AND TAPROOM** South Whittemud Crossing, 106 St., 485-1717 • **PAWN SHOP** 10551-82 Ave., Upstairs, 432-0814 • **PLANET INDIGO JASPER AVENUE** 11607 Jasper Ave. • **PLANET INDIGO-ST ALBERT** 812 - Burton Dr. St. Albert • **PLEASANTVIEW COMMUNITY HALL** 10650-67 Ave., 434-1000 • **QUEEN ALEXANDRA COMMUNITY HALL** 10425 University Ave. • **RED STAR** 10538 Jasper Ave., 428-1925 • **RENDEZVOUS PUB** 11016 114 St., 497-0086 • **RITCHIE UNITED CHURCH** 964-74 Ave. • **RIVERSIDE BAR AND GRILL** 326 St. Alberta 431-1122 • **ROBERTSON WESLEY UNITED CHURCH** 10409 12 St. • **ROUGE LOUNGE** 1111 Jasper Ave., 442-5152 • **ST BASIL'S CULTURAL CENTRE** 10819-71 Ave. • **SAPPHIRE RESTAURANT AND LOUNGE** 10416-71 Ave., 442-1170 • **STONE'S SALOON** Whynite Ave., 438-0376 • **ST. BASIL'S CULTURAL CENTRE** 10819-71 Ave. • **STANDARD BIG** 104 St., 432-5527 • **STAHLTE ROOM** 10030-12 St., 424-1074 • **TOLLY'S** 10416-71 Ave., 437-2293 • **STONEHOUSE PUB** 11012 Jasper Ave., 420-4414 • **TAPHOUSE** 3075 McKenney Ave., 432-2626 • **TOUCH OF CLASS** Chateau d'Ardenne, 434-452-7770 • **TWILIGHT AFTERHOURS** 10018 105 St. • **URBAN FART** 10120-101 St. • **URBAN LOUNGE** 10544-82 Ave., 437-7699 • **VELVET UNDERGROUND** 1700-102 St. Edmonton 428-1099 • **WHISTLESTOP** 12416-152 Ave., 431-5535 • **WILD WEST SALOON** 12100-101 St., 430-1036 • **WINSPEAR CAFE & BAR** 4314-14 St. • **WUNDERBAR** 8120-101 St., 436-5526 • **Y AFTERHOURS** 10030-12 St., 934-3434 • **YARDBIRD SUITE** 10403-65 Ave.

VENUE GUIDE

WHERE THEY ARE

• ARDEN THEATRE 5 Ste. Anne Street, Ste. Albert, 459-1542 • ATLANTIC TRAP AND GILL 7704-104 St. 432-4614 • AXIS CAFE 10349 Jasper Ave., 990-0031 • BACKDRAUGHT PUB 8307-99 St. 430-9200 • BACKROOM VODKA BAR 10324A-82 Ave., upstairs, 438-4418 • THE BANK ULTRA LOUNGE 10765 Jasper Ave 420-9098 • BAR WILD 10552 82 Ave, 504-7777 • BILLY BOB'S LOUNGE Continental Inn, 18625 Stony Plain Rd., 484-7751 • BLACK DOG FREEHOUSE 10425-82 Ave, 439-1082 • THE BLACKSPOT 15120A Stony Plain Rd, 481-7768 • BLIND PIG PUB 32 Ste Anne Street, St. Albert, 418-6332 • BLUE CHAIR CAFE 9624-76 Ave, 969-2861 • BLUES ON WHYTE 10329-82 Ave, 439-6058 • BOOTS 10242-106 St, 423-5014 • BUDDY'S 11275S Jasper Ave, 483-6636 • CAFÉ LEVA 11053 86 Ave • CASINO EDMONTON 7055 Argyll Rd, 463-9467 • CASINO YELLOWHEAD 12464-153 St, 424-9467 • CASTLE ROCK 507 St Albert Rd, St. Albert, 458-8766 • CENTURY CASINO 13103 Fort Rd, 643-4000 • CHRISTOPHER'S PARTY PUB 2021 Millbourne Rd, West, 462-6565 • CLIFF'S PUB 8214-175 St • CONVOCATION HALL Arts Building, University of Alberta, 492-0601 • CROWN AND ANCHOR PUB 16277 Castle Downs Rd, 113 St, 472-7696 • THE DOCKS PUB Londonderry Mall, 476-DOCK • DRUID 11608 Jasper Ave, 454-9328 • DUSTER'S PUB 6402-118 Ave, 4A-5554 • DUTCH CANADIAN CENTRE 13312-142 St • EDDIE SHORTS 10713-124 St, 453-3663 • EDMONTON EVENTS CENTRE WEM Phase III, 489-SHOW • EMPIRE BALLROOM WEM Phase 2, upper level, WEM, 486-9434 • FESTIVAL PLACE Telus Theatre, 100 Festival Way, Sherwood Park, 449-3378 • FEVER NIGHTCLUB Phase 3 of WEM, 961-3117 • FIDDLER'S ROOST 8906-99 St • FILTHY MCNASTY'S 10511-82 Ave, 818-1557 • FLUID LOUNGE 10588 961-3117 • FOX 10125-109 St, 990-0680 • FRESH START CAFE Riverbend Sq, 433-9623 • FUNKY BUILDING 10125-109 St, 426-4767 • FOX 10125-109 St, 990-0680 • FRESH START CAFE Riverbend Sq, 433-9623 • HALO 10538 Jasper Ave, 423-HALO • HOOHAZ PUB 10704-124 St, 452-1168 • HULBERT'S 7601-115 St, 438-1161 • THE IVORY CLUB 2940 Calgary Trail South • JAMMERS PUB 11948-127 Ave, 451-8779 • J MONKEY BAR AND GRILL 4713 106 St, 436-4403 • JEFFREYS CAFE 9640 142 St, 451-8890 • JET NIGHTCLUB 9221-34 Ave • JULIAN'S PIANO BAR Chateau Louis Hotel, 10010-106 St, 439-1082 • KAS BAR 10444-82 Ave, 433-6769 • KINGSKNIGHT PUB 9221-34 Ave, 433-2599 • LEGENDS PUB 6104-172 St, 481-2788 • LEVEL 2 10125-109 St, 426-4767 • McDUGALL UNITED CHURCH 10425 University Ave, 439-1082 • MEGATONES Whynnie Ave, 434-1342 • METRO BILLIARDS 10760 106 St • MUDDY WATERS 8211 71 St, 433-4390 • MUTTART HALL Alberta Centre, 10510 McLeod Ave, 439-1082 • NEWCASTLE PUB 11948-127 Ave, 451-8779 • NEW CITY 10125-109 St, 426-4767 • NIKKI DIAMOND'S 8130 Gateway Blvd • NORWOOD LEGION 11212-32 St • O'BRYNE'S 10125-109 St, 426-4767 • OVERDRIVE NEIGHBORHOOD PUB 10125-109 St, 426-4767 • OVERTIME BOILER AND TAPROOM South Whitecourt Crossing, 106 St, 485-1717 • PAWN SHOP 10551-82 Ave, Upstairs, 432-0814 • PLANET INDIGO JASPER AVENUE 11607 Jasper Ave • PLANET INDIGO-ST ALBERT 812 • PLEASANTVIEW COMMUNITY HALL 10650-57 Ave, 4A-PLANET INDIGO 11607 Jasper Ave • QUEEN ALEXANDRA COMMUNITY HALL 10425 University Ave • RED STAR 10538 Jasper Ave, 426-4625 • RENDEZVOUS PUB 11084-13 St, 907-0885 • RITCHIE UNITED CHURCH 9624-76 Ave • RIVERSIDE BAR AND GRILL 326-St Albert • ROBERTSON WESLEY UNITED CHURCH 10039 12 St • ROUGE LOUNGE 10125-109 St, 426-4767 • ST BASIL'S CULTURAL CENTRE 10019-71 Ave • SAPPHERE RESTAURANT AND LOUNGE 10416 70 St • STAHLETT ROOM 10039 12 St, 426-1095 • STOLLI'S SALOON 10125-109 St, 426-4767 • ST. BASIL'S CULTURAL CENTRE 10019-71 Ave • STANDARD BIG 104 St, 426-4767 • TAHOE HOUSE 301, 101 McLeod Ave, 434-1342 • TOUCH OF CLASS Chateau Louis Hotel, 10010-106 St, 439-1082 • TWILIGHT AFTERHOURS 10018 105 St • URBAN FRAT 10125-109 St • URBAN LOUNGE 10534-82 Ave, 437-7696 • VELVET UNDERGROUND 10125-109 St, 426-4767 • WHISTLESTOP 12416-172 Ave, 451-8535 • WILD WEST SALOON 10125-109 St, 426-4767 • WINSPEAR CAFE 4 St • WONDERBAR 8120-101 St, 436-5526 • Y AFTERHOURS 10018 105 St, 426-4767 • YARDBIRD SUITE 10125-109 St, 426-4767 • YESTERDAYS Pub 112, 205 Carnegie Dr, St. Albert, 459-0295

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CENTURY

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451-8888 & CENTURY CASINO



ROCK
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AVAILABLE AT TICKETMASTER
451-8888 & CENTURY CASINO



ROCK
TIX \$34.95
AVAILABLE AT TICKETMASTER
451-8888 & CENTURY CASINO



TICKETS AVAILABLE AT CENTURY CASINO

ALL SHOWS DOORS AT 8PM

13103 FORT RD 649.4000

URBAN LOUNGE Sunday Night Live: hosted by DA Choclit Elvz, DJ Sweetz 9pm; the best of Urban's live entertainment 10pm

WUNDERBAR Sundays DJ Gallatea and XS, guests, no cover

MON LIVE MUSIC

CONVOCAION HALL Jazz Bands, Tom Dust and Raymond Baril (directors), University of Alberta/Grant MacEwan Jazz Bands; 8pm; \$15 (adult)/\$10 (senior/student) at TIX on the Square, Room

IVORY CLUB Open mic Mondays: music and comedy, 8pm

MYER KODRASKY THE FIRE Nathan Wiley (singer-songwriter)

PLEASANTVIEW COMMUNITY HALL Acoustic instrumental old time fiddle jam hosted by the Wild Rose Old Tyme Fiddlers Society; 7pm

REXALL PLACE Ozzy Osbourne and Rob Zombie, 7:30pm, \$48.98-\$99.99 at TicketMaster

SECOND CUP-MEADOWLARK Lara Yule Singh

STARLITE ROOM Silversun Pickups, only way in is to win tickets on SONIC FM

TAPHOUSE Monday Live

DJS

BAR WILD Bar Gone Wild Mondays: Service Industry Night; no minors, 9pm-2am

BLACK LAMP HOLLYWOOD Nonsense with Confederacy of Dunces, Dad Rock TJ Hookah and Rear Admiral Saunders

BUDDY'S NIGHTCLUB House, progressive, and trip-hop with DJ Rudy Electro; 10pm-2:30am; guest DJs welcome inquire at kelly@michetti.com

FILTHY McNASTY'S Metal Mondays: with DJ S W A G

FLUID LOUNGE Mondays Mixer

NEW CITY LIQUID LOUNGE Mondays: '80s metal with DJ Sammi Kerr, no minors; no cover

O'BRYNE'S Best local musical talent with DJ Angus

TUE LIVE MUSIC

BLACKSPOT CAFÉ Tuesday Talent Show Open Mic/Stage hosted by Illfit Outfit's Liam Tremble, 16+, 8pm; bring your acoustic instrument and join in, also poetry/spoken word/literary works

DRUID (JASPER AVENUE) Open stage with Chris Wynters

LEGENDS PUB Tuesday Open Mic/Stage with Chris Wynters

MCDUGALL UNITED CHURCH Justin Rutledge, Great Lake Swimmers; 9pm, tickets at TicketMaster

O'BRYNE'S Open Mic/Stage with Chris Wynters and friends; 9:30pm

YARDHARD SUITE Jam session every Tuesday; Kent Sangster; 8:30pm (door), 9pm (show); \$3

CLASSICAL

CONVOCAION HALL U of A Music Department, University Symphony Orchestra: Concerto Competition Finals; 8pm; \$15 (adult)/\$10 (senior/student) at TIX on the Square, door

JUBILEE AUDITORIUM Carmen: Edmonton Opera Association

DJS

BUDDY'S Free pool and tourney, DJ Arrowchaser

ESMERALDA'S Top 40, country, R&B with DJ Foreplay, DJ Jimmy

FUNKY BUDDHA (Whyte Ave) Latin and Salsa music, dance lessons 8-10pm

GINGUR SKY Bashment Tuesdays: Reggae music; 8pm

RED STAR Tuesdays: Experimental Indie Rock, Hip Hop, Electro with DJ Hot Philly

SAPPHIRE RESTAURANT AND LOUNGE Tapes Tuesday: popular house beats with DJ Kevin Wong

SPORTSWORLD INLINE AND ROLLER SKATING DISCO Top 40 request with a mix of retro and disco; 7pm-12 midnight

VELVET UNDERGROUND Tuesday Night Shakedown; with DJ Generic (hipster twister) and guests; 8pm (door), no cover

WUNDERBAR Sweet Brit and Punk with Phillip and Bogner

WED LIVE MUSIC

AXIS CAFÉ The Winks, My Robot Unicorn, thehappybirthdayboys, all ages event; 7:30 (door), 8pm (music); \$8

BLACKSPOT CAFÉ Wednesdays: roots music with DJ Buster Friendly; no cover; live music once a month, Manraygun

BLACKSPOT CAFÉ Dialogue Wednesday: Live hip-hop featuring featuring Mikey Maybe and the Joe

BLUE CHAIR CAFÉ Kate Reid (singer songwriter, gay topics); 8pm

EDDIE SHORTS Wednesday blues jam with Brian Petch (guitar)

FIDDLER'S ROOST Little Flower open stage, 7:30pm (door), \$2

HOBOKEN PUB Open stage Wednesdays; 8pm; by ROCK 'N' ROLL KENNY

LEVEL 2 LOUNGE Open mic

NEW CITY The Johnstones, The Afterbeat; no minors; 8pm (door), \$10 (adult), \$13 (senior/student) at TicketMaster; 451-8888 & CENTURY CASINO

O'BRYNE'S Chris Wynters and guests; 9:30pm; no cover

PLEASANTVIEW COMMUNITY HALL Acoustic Bluegrass jam presented by the Northern Bluegrass Circle Music Society every Wednesday evening

RIVERSIDE BAR AND GRILL Wednesday Night Live: Open stage for comedians, musicians and bands, hosted by Barbara May; 7pm (set-up), 8pm (show); 10:30pm (show)

URBAN LOUNGE Fenix Foundation, Apache Ro

WILD WEST SALOON Jo Hikk

WINSPEAR Bjorn Again: The ABBA Experience 8pm; \$38-\$43.50 at Winspear box office

CLASSICAL

CONVOCAION HALL Concerto Competition: University Symphony Orchestra; 8pm; \$15 (adult)/\$10 (student/senior) at TIX on the Square, door

DJS

BACKROOM VODKA BAR Deep Wednesday: Soulful Deep House with Nic-E and Smoov

BANK ULTRA LOUNGE Wednesday Nights: with DJ Harley

BLAZING FREEDOM Wednesdays: roots music with DJ Buster Friendly; no cover; live music once a month, Wooftop RetroActive Radio with LL Cool Joe, alternative and '90s, post punk, new wave, garage, Brit, nr rock and roll

BLACKSPOT CAFÉ Dialogue Wednesday

BUDDY'S Hump day with DJ Saxxy Sean

FEVER NIGHTCLUB Industry Wednesdays

FLUID LOUNGE Wednesday Rock This

THE FOX Wind-up Wednesdays: R&B, hip-hop, gae, old skool, reggaeton with InVincible, T weekly guest DJs

LEGENDS PUB Hip hop/R&B with DJ Spincycle

NEW CITY LIQUID LOUNGE Rock Out With Yo Box Out Wednesday Night; no minors, no cover

ROCK 'N' ROLL KENNY'S Open Mic/Stage Wednesday

RED STAR Guest DJs every Wednesday

STANDARD Wednesday Gone Wild Feat' with DJ Nestor Delano

STOLLI'S Wild Cherry: House/garage with Tripswitch, Rezident Funk, fusion with Steve Vel

VELVET UNDERGROUND Panic: Every Wednesday with the JBOTS; indie mod rock dance party; 8pm (door)

WUNDERBAR Wednesdays with new DJ, no cover

Y AFTERHOURS Y Not Wednesday: Anthony Donahue

Mo' money, mo' problems

MUSIC **BACKLASH BLUES**
ROLAND PEMBERTON
roland@vuwweekly.com

This past Saturday, internationally renowned rap superstar TI was arrested for buying three illegal machine guns and two silencers with the help of a bodyguard. He was previously convicted in 1998 on a drug-related offense and had spent time in jail for it. The ATF also searched his car to find three guns, and his house to find six guns. While this past summer had his fifth album *TI vs TIP* holding the number one spot for two weeks with debut week sales of 468 000, he now stands to spend a maximum of 25 years in jail. I am in the camp of people who think this is far too stupid to be just another rapper's publicity stunt.

In the past, rappers with albums coming down the pipe would purposefully get involved in a fight at a nightclub, get caught with a gun or perhaps even stab a high-ranking record exec at a house party. It would certainly be illegal activity, but never enough to result in major jail time, the one thing that can jam up international tour plans and commercial endorsements. In this case, TI's album has been out for three months and has sold 1 053 587 records in the US. TI is not a paper tiger, he's a real multi-millionaire who can afford to pay bodyguards and buy armour-plated cars. This was keeping it real for no real reason.

In another case of rappers without publicists, G Unit affiliate and Mobb Deep member Prodigy recently plead guilty to unlawful possession of a gun, his third gun conviction. He copped a plea bargain and lowered his sentence from 15 years to three and a half years. In this case, Prodigy was driving the opposite direction on a one-way and got his car searched by police after moving his hands suspiciously around the glove compartment, which held a .22 caliber pistol. For those of you who don't hang out around the gun range, a .22 is a 9.9" long handgun, designed for concealment.

TI vs TIP is a concept album about TI trying to separate from his old criminal persona and move forward with his newly found pop darling status. I'd be worried if I was the bodyguard in question. Imagine if Al Capone was a singer in the style of Frank Sinatra and belted out ballads about how much he hates snitches, how he sells tons of drugs and hides bodies regularly. Not only would the vice squad be chasing him up the Empire State Building, he'd probably get the recordings used against him in court. This is actually a remarkable case of a thug rapper not lying in the booth. TI probably could get "40 pistols aimed at your head" judging by his arrest. The song "Tell 'Em I Said That" is telling and unfortunate in retrospect: "You ain't under suspicion of the feds. You just tellin' them you is instead!"

TI was going to play the Edmonton Event Centre on Nov 8, but he's probably a little busy right now.

TONIGHT - TICKETS STILL AVAILABLE

UNEARTH

Earkest Hour AUGUST BORN SHED

OCTOBER 18 - STARLITE ROOM

DOORS 7 PM - ALL AGES - TICKETS ALSO AT MEGATUNES, BLACKBYRD, FS (WEM) & FREECLOUD

VUE

CJSR



MEG & DIA

PLAYRADIOPLAY!

idiot pilot

OCTOBER 20, 2007

STARLITE ROOM

EARLY SHOW DOORS 4:00 PM ALL AGES

TICKETS ALSO AT MEGATUNES,

BLACKBYRD, FS (WEM)

VUE WEEKLY

CJSR

SUNSET RUBDOWN

WITH GUESTS

OCTOBER 29 - VELVET UNDERGROUND

DOORS 8 PM - 18+ NO MINORS

TICKETS ALSO AT MEGATUNES, BLACKBYRD, FS (WEM)

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W/ BORN RUFFIANS

NOVEMBER 2 THE STARLITE ROOM

PRIVATE CLUB MEMBERS & GUESTS WELCOME

DOORS 8 PM 18+

VUE WEEKLY

TICKETS ALSO AT TICKETMASTER, MEGATUNES, BLACKBYRD, FS (WEM)

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SATURDAY OCTOBER 20TH

STARLITE ROOM

LATE SHOW DOORS 9:30 PM

CJSR

VUE WEEKLY

TED LEO

& The Pharmacists

JULY BLACK

UP CLOSE & INTIMATE

NOV. 4 - VELVET UNDERGROUND

DOORS 8 PM - 18+ ID REQ. TICKETS ALSO AT MEGATUNES & SOULAR (WEM)

julyblack.com UNUSIC.CA (UNIVERSAL URBAN.COM)

911 BOUNCE

DO MAKE SAY THINK

WITH APOSTLE OF HUSTLE

OCTOBER 26 - STARLITE ROOM

18+ ID REQ. DOORS 8 PM

TIX ALSO AT MEGATUNES

BLACKBYRD & LISTEN

VUE WEEKLY

CJSR

The Locust

Despised Icon

Child Abuse

November 6 Avenue Skatepark

Doors 7 pm - all ages

Tickets also at Megatunes,

Blackbyrd, FS (WEM)

VUE WEEKLY

WINTERSLEEP

WOODEN STARS

OCTOBER 28 STARLITE ROOM

DOORS 8 PM - 18+ ID REQ

TIX ALSO AT MEGATUNES, BLACKBYRD & LISTEN

VUE WEEKLY

CJSR

VARIS THE MOST SERENE REPUBLIC DRAGONETTE

NOVEMBER 17 STARLITE ROOM

DOORS 8 PM - 18+ ID REQ

TIX ALSO AT MEGATUNES, BLACKBYRD, LISTEN

VUEWEEKLY

CJSR

WEM


ALSO AVAILABLE ON ticketmaster.ca 451-8000

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\$14.99
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VOL. I & II:
FIRE & WATER



\$14.99
Thrice release 'The Alchemy Index', a 4-part EP concept album, written for the 4 key elements of the Earth. Volumes I & II released as a double-CD, encompasses the elements: Fire & Water, with Fire leaning to the band's heavier, past sound, while Water features melodic soundscapes.
Watch for Vol. 3 & 4 next Spring!

ROB ZOMBIE
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All the parts come together for Manraygun's new recording

EDEN MUNRO / eden@vancouverweekly.com

Man Ray was an artist who worked in painting, photography, film and other areas throughout much of the 20th century. A ray gun is a weapon out of many a sci-fi tale. **Manraygun** is an Edmonton-based band that is made up of musicians with long backgrounds in this city's music scene. And while it might be nice to lay out a long and involved story and a deep meaning behind the band's moniker, guitarist Everett LaRoi says that the truth is pretty straightforward.

"We decided to go down to an open stage about three years ago—this was when it was just myself, Dennis [Lenarduzzi] and his brother Steve in the group—and I think Ben Spencer [former host of the open mic nights at The Sidetrack Café] went, 'So, what's the name of the band?' and Dennis went, 'Manraygun!'" LaRoi recalls with an unassuming chuckle. "And that was that. None of us had heard of the name or anything, but the next day we all agreed that it was kind of a funky name."

The origins of the band itself are not much more complicated than those of the name, though there are a lot of years and projects behind Manraygun. LaRoi's first band opened up for Dennis Lenarduzzi's The Draggnetts in the '80s, and they ended up doing a bit of writing together, leading to one of their songs landing on an album by LaRoi's band Idyl Tea. And then some more time passed.

"It was like a decade later—10 or 15 years later," LaRoi explains. "I'd seen him maybe a couple of times and I got this email out of the blue ... and he had said that he had been writing a whole bunch of new words—compulsively, really—and was wanting to play music again and had been playing with his brother, and would I like to come out, drink some beer and hang out."

"I was sort of looking for sideguy projects at the time—I had just started playing with Mike McDonald just to shore up some other employable roles for myself as a musician—but within a very short period of time we had started writing together," he continues. "It was just sort of a combination of personalities, sort of meeting the right partner where you feel like your weak points are their strong points and your strong

PREVIEW

WED, OCT 24 (9 PM)
MANRAYGUN
BLACK DOG, FREE

points are their weak points and you kind of realize, 'Holy shit, we could put this together this could be amazing.' So we just worked on songs for a couple of years, practicing and drinkin' lots of coffee."

WHILE MANRAYGUN BEGAN life as a side project once LaRoi and the brothers Lenarduzzi hooked up with Old Reliable's bassist Tom Murray and James T Kirks' drummer Silas Grenis, the project took on a life of its own, and LaRoi says that everyone is now dedicated to the band as an entity unto itself.

The gelling of the separate players into a cohesive whole partly came about due to each musician's loosely defined role within the music. The song is first for Manraygun and egos must necessarily be left at the door—especially considering that there are three guitarists in the band.

"It's a mess," LaRoi laughs before conceding that they have a lot of fun with the band's guitar army. "We work a lot on writing parts that sort of leave room for the other guys. We can do most stuff pretty live—we don't do a lot of overdubbing in the studio, because that's a lot of sound you can create with three guitars. And we're also always trying different instruments. Dennis used to play bass, so he'll play standup or someone might play Farfisa or something. Basically [we] just try to listen to each other and stay out of each other's way so that it's not just a big wall of mud."

Listeners will soon be able to discover just what sort of surprises the band has cooked up in its basement recording studio. Manraygun will have its first EP in tow for future shows, although LaRoi says that the musicians wait to avoid calling any one gig a CD release show.

"It's just so ubiquitous: 'I've got a CD coming out.' Well, so what? Everyone does. Probably half the people in the audience have a CD out. So we decided not to do a show and we'll just kind of slip it out." ▀

Living With the Living is hard enough, but try living with that blowhard Bono

BY DAVID BERRY / david@viveweekly.com

This is no disrespect for the actual music, but the best part of the new Ted Leo & the Pharmacists album is definitely the *Living With the Living*. There's an awful lot of understanding packed into those four words, which manage to evoke—not unlike Leo's punked-up rock itself—a mixture of restless melancholy, reluctant responsibility and clear-eyed acceptance of the world as it is. It is, in a lot of ways, a fairly perfect description of life.

PREVIEW
SAT, OCT 20 (9:30 PM)
TED LEO & THE PHARMACISTS
STARLITE ROOM, \$19

Or, at the very least, it seems to be a fairly perfect description of how Leo spends his life. Famously outspoken, from the fairly direct messages of some of his songs (guess what "Bomb Repeat Bomb" is talking about?) to his intelligent and often hilarious diatribes in interviews and on his own website, Leo seems the type who wants to take on everything. As we spoke over the phone just before his current tour began, he just happened to want to take on Bono.

"I think it's about time I signed off on him in any kind of artistic or creative way," Leo says with a mildly amused frankness. The particular reason was Bono's turn as the Walrus in the thoroughly overcooked Beatles musical *Across the Universe*. According to Leo, that's just going so damn far. "Acting out your John Lennon fantasy in a boomer nostalgia musical is just too much. I defended him before, but I'm not listening to anything after *Rattle and Hum* from now on."

OF COURSE, A RECENT history of suspect artistic choices is just the tip of the Bono iceberg. There's also that whole reviled humanitarian thing, wherein the Irish rocker somehow manages to come off like a complete and total prick despite fairly earnestly trying to address some of the world's major problems (fairly crudely, though accurately, satirized in a recent *South Park* episode). Though Leo fully admits he struggles with that side of Bono, for the most part he's willing to give the guy the benefit of the doubt, just so long as he doesn't start addressing himself as the Walrus while meeting with world leaders.

"He can come across as a bit of a blowhard, but at the same time, he is doing things that pretty much no one else could manage to do. I'm never going to be able to sit down with a senator and get them to talk about problems in Africa, or something like that," Leo says fairly convincingly. "I'm a blowhard, but it's not like we have flies on our faces and are starving or anything."



As earnest as Leo no doubt is, there's an extent to which that sounds like sticking up for your own kind. As mentioned before, Leo is the type to wear his opinions on his sleeve, damn what others think. Not that he's really worried about being

considered a blowhard.

"I don't really think I'm big enough for people to think that," he says with a laugh. "Besides, this is the same shit you'd hear from me if we were talking in the back at a show, so why worry about it?"

BRIGHT EYES

with Simon Joyner

october 30
edmonton event centre

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listen, fs (wem)



10030-102 STREET * INFO: 428-STAR

UPCOMING EVENTS

THURSDAY OCTOBER 18 UNIONEVENTS.COM PRESENTS
UNEARTH
DARKEST HOUR / AUGUST BURNS RED / SUICIDE SILENCE

FRIDAY OCTOBER 19 UNIONEVENTS.COM PRESENTS
THE SADIES
WITH YOUNG RIVAL

SATURDAY OCTOBER 20 UNIONEVENTS.COM PRESENTS 2 SHOWS
EARLY SHOW • 4PM • ALL AGES
SPILL CANVAS WITH MIE & DIA
PLAY RADIO PLAY
LATE SHOW • 9:30PM • CJSR FUNDRAISE AFTERPARTY
TED LEO PHARMACISTS WITH SECRET FIRES

SUNDAY OCTOBER 21 "MUSIC THROUGH THE YEARS"
LES TROIS ACCORD
WITH GUESTS MUDGARDEN

MONDAY OCTOBER 22 "SOUNDING LIKE A PRODIGY"
SILVERSUN PICKUPS

THURSDAY OCTOBER 25
HEY OCEAN

FRIDAY OCTOBER 26 "GROWING PAINS BY THE SEA"
DO MAKE SAY THINK
WITH APOSTLE OF HUSTLE

SATURDAY OCTOBER 27
CURRENT SWELL
WITH JON & ROY AND JESSE DEE

SUNDAY OCTOBER 28 "UNIONEVENTS.COM PRESENTS"
WINTERSLEEP THE WOODEN STARS

UPCOMING SHOWS: 30TH ELLIOTT BROOD • 31ST HALLOWEEN
1ST: BOYS LIKE GIRLS • 2ND: CARIBOU / BORN RUFFIANS
3RD: FLOSTRODAMUS • 17TH MOST SERENE REPUBLIC

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VELVET
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BELOW THE STARLITE ROOM • ALL EVENTS 18+
UPCOMING EVENTS

FRIDAY OCTOBER 19 "LIVE PRESENTS"
THE THERMALS
WITH THE CITY STREETS

SATURDAY OCTOBER 20
THE DETAILS ZUCKERBABY
THEY WERE EXPENDABLE

FRIDAY OCTOBER 26 HALLOWEEN CD RELEASE FOR "COOL SOUNDS OUTTA HELL"
FORBIDDEN DIMENSION
WITH THE GET DOWN / THE FAT DAVE CRIME WAVE

SATURDAY OCTOBER 27
THE RUSSIAN FUTURISTS
WITH GLOOM ROOM & WESTFALIA

MONDAY OCTOBER 29 UNIONEVENTS.COM PRESENTS
SUNSET RUDDOWN

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RAVEN HEAD
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Newly seasoned, The Sadies kicks it into high gear and plays even faster

MARY CHRISTA O'KEEFE / marychrista@vuweekly.com

Joeey Ramone was asked once about whether they felt older playing. He said: "when we play the same set now, we're six minutes faster."

A rolling, low chuckle rumbles out of Travis Good: "huh-huh-huh." His speech is liberally peppered with it; a delightful animal call of perpetual laidback mirth.

"We've had almost 10 years of playing faster," he explains, "but not for the same reason as The Ramones. We have to play faster to squeeze in all the songs in the set we want to do. We must have almost 100 songs from Sadies records now, and we like playing a lot of them. Unless we want the torment of medleys ... huh-huh-huh."

Good's song count is conservative, and doesn't include covers The Sadies reel off at a moment's notice, or the band's many collaborations. The Toronto-based quartet has the distinction of being one of the hardest working and most prodigiously productive bands in Canada.

At the core of the band's astute distillation of 20th century music—the music can be only described in a

PREVIEW

FRI, OCT 19 (8 PM)
THE SADIES
WITH THE YOUNG RIVALS
STARLINE ROOM, \$10

hyphenated monstrosity that usually runs along the lines of punk-blue-grass-psych-twang-prog-swamp-rock—are songwriting brothers Travis and Dallas Good.

Sons of Bruce Good, sibling in Canadian giants The Good Brothers, they're second-generation career musicians, born with silver guitar picks in their mouths. "Silver" is a bit misleading, since Canadian music stardom is not exactly stratospherically lucrative, but it did have advantages—Good's guitar teacher at nine years old played with Gordon Lightfoot.

"We were lucky we were interested in music," Good laughs. "Our dad's supportive, but never pushed us to do music, and he'd tell us flat-out it's a risky business. In most things, if you're talented and work really, really hard, you'll be successful eventually. That's true in almost any other field. We were realistic. I love playing music, though, and I've gauged being

able to do that as being successful whether I am or not in other eyes

WITH THAT BACKGROUND, it's no wonder the brothers' guitars, abetted by the deceptively easy rhythms of Mike Belitsky and Sean Dean's powerful bass spine, are often the stars of The Sadies. Their insanely agile fingers must inspire the kind of quasi-sexy comments bendy young chicks get from the less flexible but imaginative. Seemingly effortlessly, they conjure any babble strings can make—sheets of shimmery noise, golden ripples of twang, a muscular crab-wise ramble.

The band's fifth record, *New Seasons*, recalls the trippy backporch sound of post-hippie San Francisco plus a little Southern Gothic spookiness by way of a ghost story about a touring musician whose lover predicts his van crash.

"We're not really superstitious. We're not predicting our own death or anything—it's just a song," Good says soothingly. "I just think we have less instrumentals here because we go all out doing the *Rat Fink* sound track, so there are more stories." ▀

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The Irish Descendents land on the Southern Shore of the Great Big Sea

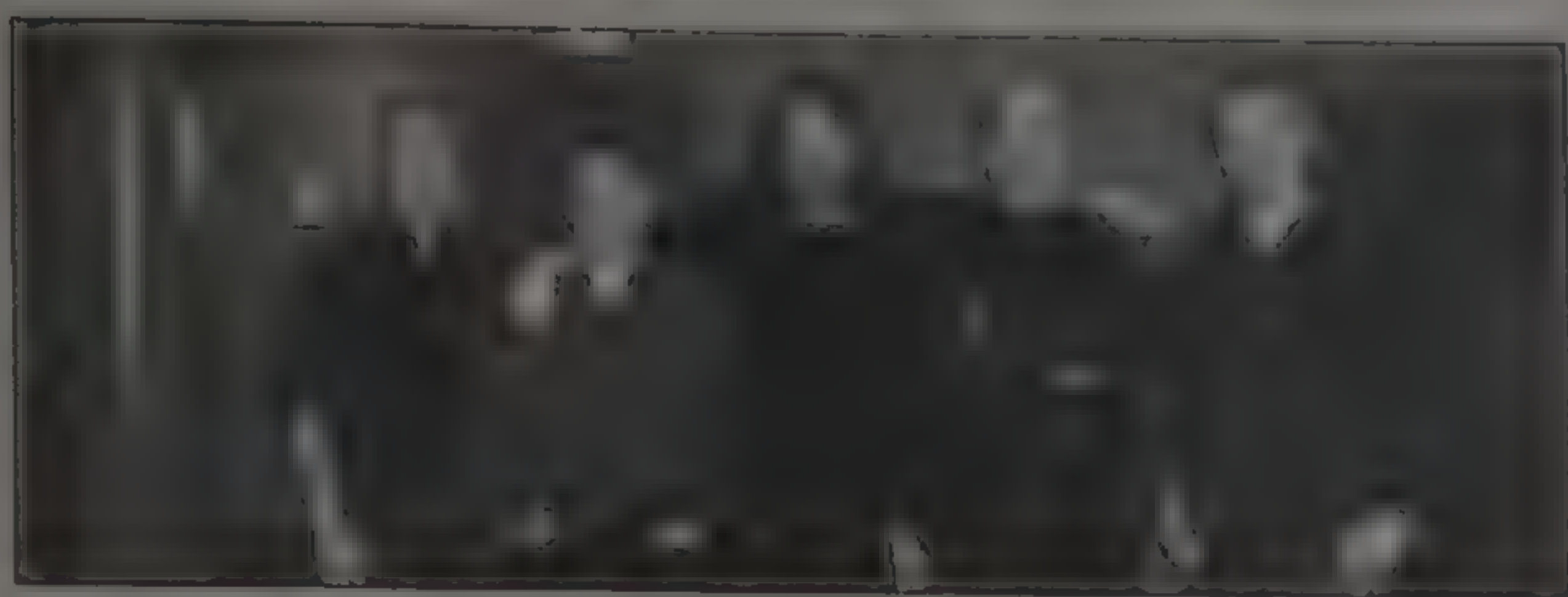
by S. J. Bryan / vueweekly.com

Has anyone else noticed that there don't seem to be any Newfoundlanders who dislike Ireland? It seems that wherever you go in this country, the people are more than willing to tell you that's wrong with the place they live. Some of them even have a very significant degree of contempt for their home, which makes one wonder why they stay. With Newfoundlanders, though—even the ones who have moved away for whatever reason—there is a real, deep down love of the place.

Con O'Brien, leader of **The Irish Descendants** and the band's remaining original member, the son of a Newfoundlander comes down to the distinctive culture fostered on the island, and the history that its people have.

One day somebody asked me today, 'Why do you people on the East Coast have their own style of music?' he says 'It's because we have 250 more years of history than the rest of Canada, it's just a fact of life. It's no different than bluegrass in the Appalachians—Newfoundland music exists because of the races that came to Newfoundland and the whole east coast of America early on.'

These Celtic influences that the



PREVIEW

**FRI, OCT 19 (9 PM)
THE IRISH DESCENDANTS
CENTURY CASINO, \$15**

group has fostered on 11 albums, the newest of which is *Southern Shore*. This time around, the band tapped another well-known Newfoundlander to produce the record.

"We had Allan Doyle from Great Big Sea produce this one for us," he explains. "He comes from the same place, so to speak, and he's of the same vintage—Great Big Sea and Irish Descendants started around 1991 and we've been on the road together a number of times ... so he knows the band really well and he knows who we are. It was a great experience in the studio working with him."

THIS KIND OF collaboration is nothing

new for Newfoundland's musicians, O'Brien explains. A big part of life on the island revolves around the "sessions," a sort of free-for-all jam that happens nearly every night in pubs across Newfoundland.

"You get a lot of like-minded musicians together who know the tunes and they encourage people who don't know them to come down and sit in and play," he says of the way Newfoundland's traditional music is being passed on. "Right now in Erin's Pub there's a session taking place with a couple of the key players in town showing up to be anchors of things, and by 11 o'clock this evening there'll probably be 25 or 30 players there, some of them sitting there for the first time learning these tunes for the first time. There's a lot of these things going on and even the most seasoned musician can learn a thing or two at them." ▽

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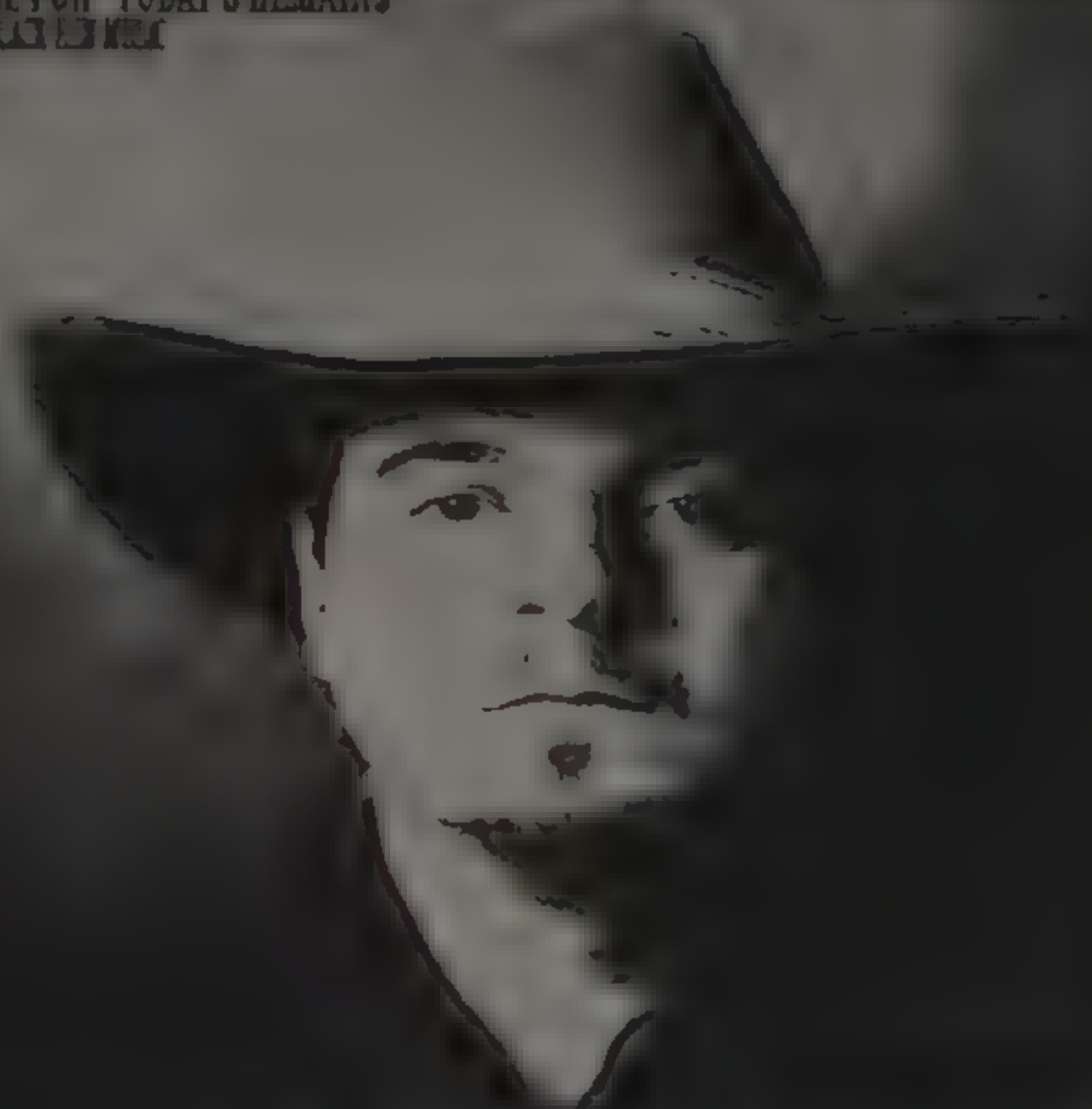
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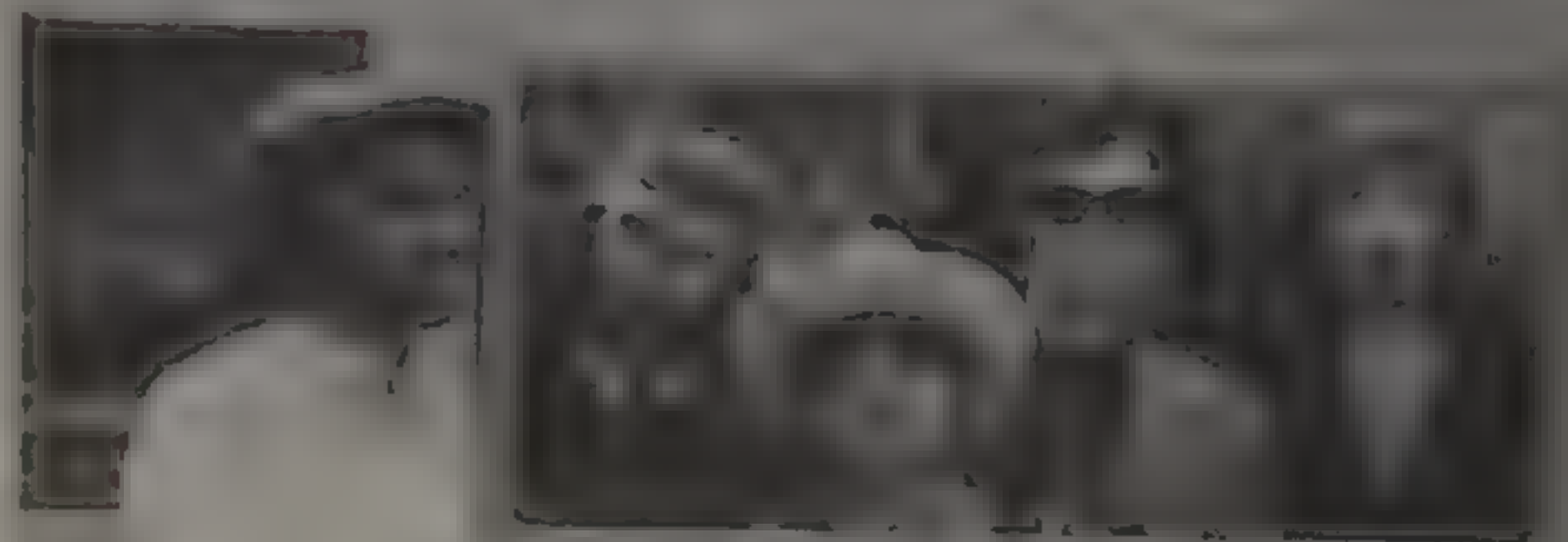
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Raveonettes rave on Edmonton

BY N BIRTLES / bryan@vancouverweekly.com

Nobody really knows how it started, but **The Raveonettes** has developed a really excellent relationship with this city. The band has visited here a number of times, often as a major detour to whatever tour they were on, or even as a special trip, and the band has always had such a good time that it keeps coming back. According to guitarist and singer Sune Rose Wagner, the city has been so good to the rockers—which also includes bassist and guitarist Sharin Foo—that it's always citing to come back.

Everybody's really friendly, and the shows have always been really good," he says with just a trace of a

PREVIEW THU, OCT 25 (8 PM)
THE RAVEONETTES
WITH HOT PANDA, COCKATOO
NEW CITY, \$15

Danish accent. "Basically, if we have a good time somewhere, we want to come back."

The duo is also really excited to be out of its three-record deal with Columbia and looking for a new indie label to put out the next album. It's not that Wagner and Foo found anything particularly wrong with Columbia—it's just that the prospect of getting back to their roots is stimulating.

"It's like starting over again," says Wagner. "Columbia opened a lot of

doors for us, but we wanted to go with an indie label because it's more hands-on. It's not like anybody sells very many records anymore, so we want to be with a company that's like a family."

ONE THING THAT THE music press finds difficult to not mention—and here I go mentioning it again—is how attractive Wagner's bandmate is. Foo has appeared on a number of top 50 hottest chicks in rock type lists in magazines like *Maxim* and *Blender*. Wagner says that he and Foo find such attention to be humorous.

"We don't mind it at all, we just think it's funny," he says. "She just thinks it's great, we always read stuff like that and laugh about it." ▼

Nixi is the Champion of Lost Causes

There's something to be said for capturing a moment in time on a record, sometimes a collection of songs is better served when all the parts share a quality between them, rather than being a series of unrelated pieces culled from a variety of situations.

Tanyss Nixi feels the same way, so when producer David Sheperd was asked to bow out of recording sessions, Nixi's latest release earlier than expected, Nixi made the decision to put recordings out as an EP instead of continuing on with a new producer.

The resulting EP, *Champion of Lost Causes*, is primarily made up of the material from the latest sessions with Sheperd, but Nixi added a couple of old tracks to the mix, just to flesh out the length of the disc a bit. She kept the feel of the release focused, however, pulling out an old collaboration that she had been involved in.

He recorded a really old song of

PREVIEW SAT, OCT 20 (10 PM)
TANYSS NIXI
WITH THE BOMB, SHIRAZ, BOMBAY, BOMBAY
EDMONTON, \$15

mine with my old bandmates—Robin Hunter, Shauna Hosegood, Travis Short—and we did a song called "Showboat 2 Nowhere" ages and ages ago," Nixi explains over the phone, adding that she plans to work with Sheperd again in the future. "We're going to do a second recording, a full-length recording, with him, so this has been a great opportunity for me to clear the slate and move on from there."

THE RELEASE OF *Champion of Lost Causes* has been an effort of love for Nixi, stretching from the recording right through to the physical album itself.

"This whole thing's been a DIY project, basically," she laughs. "I like

having the option to go back and change things and fuss over them in my own way. It's all done at home, the cover art and even the CD burning. It's like Santa's workshop around here. We're working all through the night sometimes making stacks and stacks of CDs."

That all may seem like a lot of work, but that's part of what makes the effort worth it for Nixi. That's also why the title of the release makes perfect sense.

"The idea behind it is that music—and art in general—is a champion of lost causes," she says. "If you feel like you're a lost cause yourself you can always turn to your creative outlet and it makes you feel better, props you up. I guess it also makes us champions of what others often presume is a lost cause, at least as a means of livelihood: art doesn't pay, music doesn't pay. Whether it pays or not isn't really the issue. It's something that you need and it provides something for you." ▼



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Justin Nozuka comes home to Canada

For Justin Nozuka, there is a definite thrill of novelty in touring his native land.

"It's a very new thing for me," says Nozuka. "I'm excited, man. It's exciting to play Canada."

Considering Nozuka is based in Toronto, this seems a little weird until you consider that the 19-year-old songwriter mostly earned his stripes touring in Europe. As you might imagine, European audiences are a little different from Albertan ones.

That audience is very different from the audience here ... It's not me, you know what I mean?" Nozuka explains. "It's a little more intimidating to me to play somewhere that I'm not used to. I just feel more comfortable, you know, playing home."

Which can only be a good thing, considering there will be other new things to worry about on this tour. As a singer/songwriter as a live act is a career to this point, Nozuka just recently formed a band to tour with him.

"We've just sort of put together something in the last few months. I've been touring a bit and we'll be coming out West with the band," says Nozuka, admitting that there's a new sound and sonic flexibility that comes with having a band, which has changed the sound of Nozuka's songs live. "It gives it a different vibe, you know? I think it's stronger ... It's just a more emotional."

One of the things that Nozuka is known for is his new record, *Holly*, which blends genres like a fashionista's articles of clothing, it might be described as somewhere between Marvin Gaye and Ben Harper on the soul spectrum: heart-breaking and intriguing, with a hint of rock.

That signature sound is liable to change as time goes on, though. "My ears are evolving and so is my sound, I think," explains Nozuka. "I'm listening to a lot of, as most people call it, 'out-there music,' like Bjork, for example."

As a relative newbie in the industry, Nozuka is undoubtedly faced with the potential problem of burnout from being labelled a has-been further down the road. He's prepared for that.

When it comes down to it, I'll just keep making music that inspires me, and that I'm inspired to make," he says. "I'm not worried about people saying, 'Oh, this is shit,' or, 'Oh, this is that' or that sort of thing. It's not any one of my concerns."

Surprising maturity from the seventeen-year-old, perhaps, but less surprising from one who turned down a record deal with a major label. As a budding commercial artist, Nozuka was offered a deal by Universal Records, but he balked at signing on a dotted line.

"I just didn't feel like it was the right time for me to make that step. I was very new to the way this music industry works and I was nervous, you know?" he admits. "Unfortunately,



PREVIEW MON, OCT 22 (7 PM)
JUSTIN NOZUKA
WITH MAXIM WILLY
THE HOROWITZ THEATRE, \$15

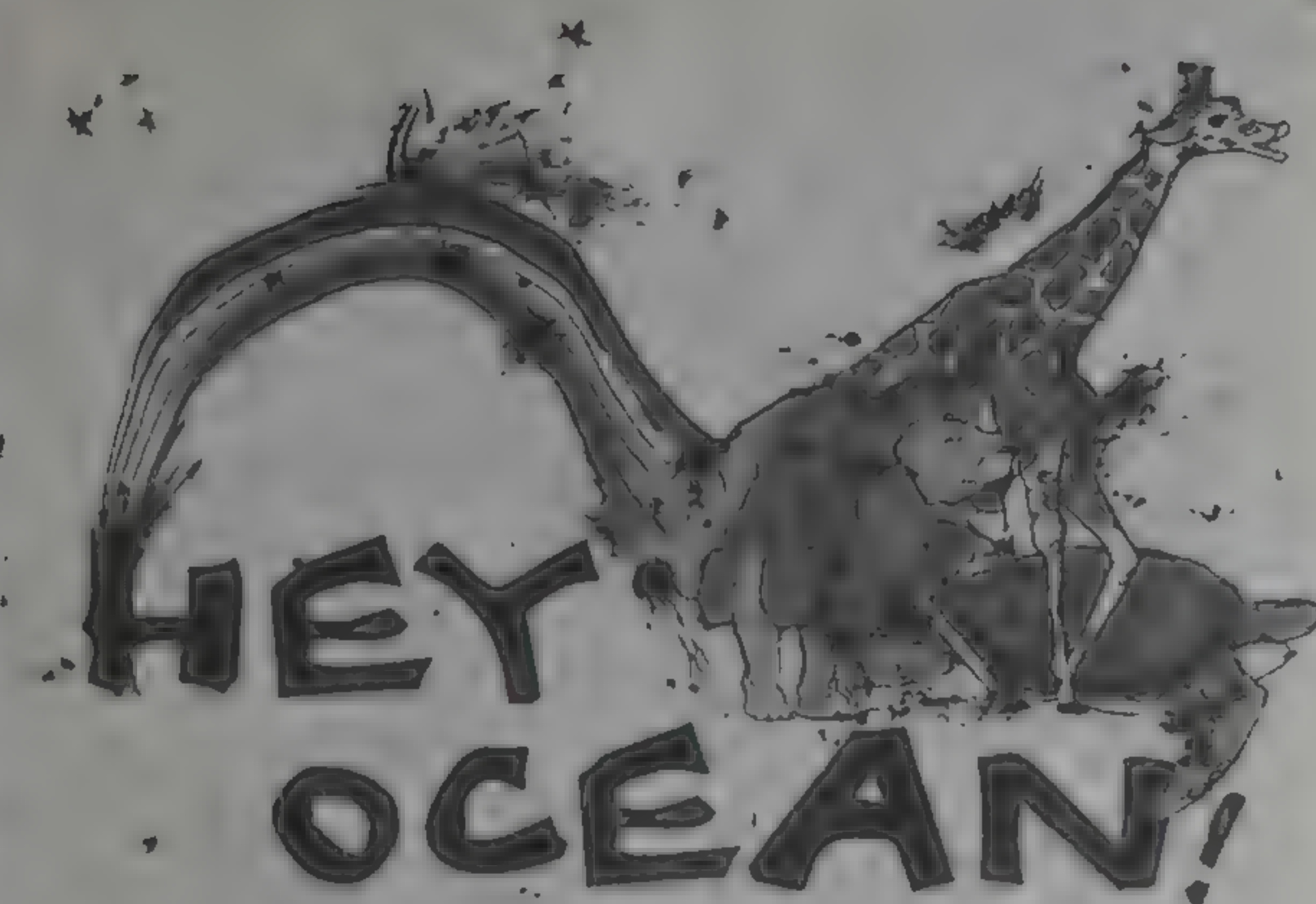
ly in this business a lot of artists get screwed over. I had no idea what was going to happen, and I didn't

want to take that chance."

Now that he's made a successful record, you might expect that he would jump ship to a major label and try to summit the Top 40. Once again, Nozuka defies expectations.

"I'm most likely just going to record more music under independent [labels] for the time being, I think." ▽

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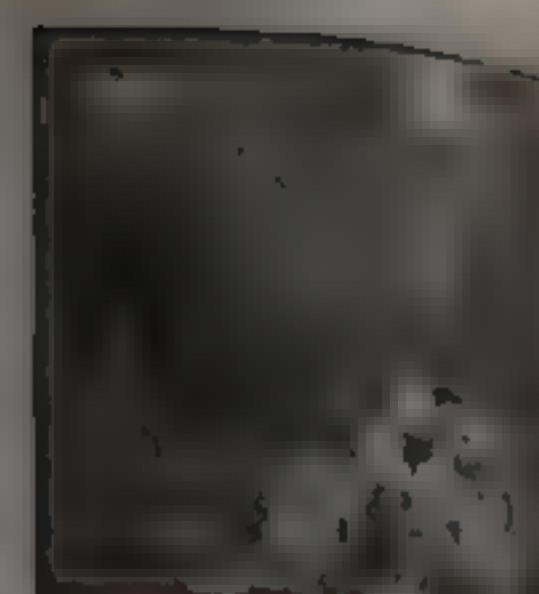
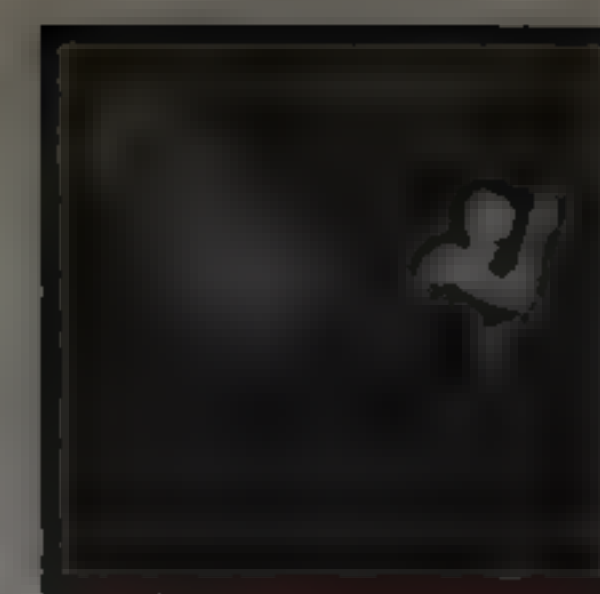
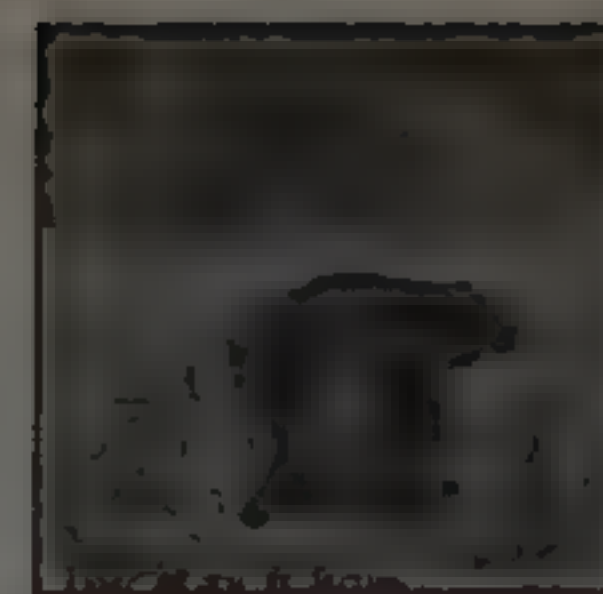
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ALBUM REVIEWS

NEW SOUNDS



KENT MCALISTER & THE IRON CHOIR THE WAY IT ROLLS INDEPENDENT

EDEN MUNRO / eden@vueweekly.com



There's a tumbleweed or two accompanying Kent McAlister on *The Way it Rolls*, but that's not all. Oh, he's a little bit country, to be sure, but he's also a little bit rock 'n' roll. Oh, and there's some jazz flavourings in there, too, especially in the way that he draws slinky, single-note lines out of his guitar like he's laying it down in some smoky club somewhere back in the '50s.

The songs on the record have McAlister's name in the credits—well, all but a McAlisterized cover of Leonard Cohen's "Hey, That's No Way to Say Goodbye"—but it's important not to underestimate the contributions of his band, the Iron Choir. Together with McAlister, the Choir turns little moments into epic ones—like in "A Twisted Wire," where Tim Tweedale's lap steel collides with McAlister's guitar to kick the door wide open for a soaring fiddle line, and on the clanking of the drums on the back end of "Ballad of the Jaded

Wagoneer." They can also lay back and drag out a sorrowful tune, as on the painful-in-all-the-right-ways drift of "All That You Know," where guest vocalist Melisa Devost joins in on a round of sadness, or the heavy-with-hurt refrain of "Losing (Always Seems to Find Me)."

Unfortunately, the glow of McAlister's music is somewhat sullied by the fact that this West Coast-residing Californian has an unpleasant penchant for shouting out "Go Flames" during Oilers playoff runs. Don't be coming around these parts trying that one again, McAlister.

PIND POTENTIAL FFR

BRYAN BIRTLES / bryan@vueweekly.com



Dear PIND, I listened to your album and I definitely heard what you're going for: punk. I get that. Maybe we disagree about what punk is, but to me the best thing about punk is how liberating the music and the mindset is; the first time I heard a punk rock record, it felt

to me like there was a group of people out there who thought along the same lines as I did, that being yourself was the best way to be.

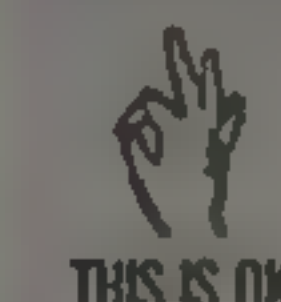
Maybe you don't feel the same, though. That song you do about wanting "hipsters" to commit mass suicide because fashion has overtaken the music? Was that ironic? Because it's an odd sentiment coming from a bunch of guys whose front cover photo sees them with spiked hair, wife beaters, plaid pants, beers, flat caps and nearly everything else that has made up the official punk rock look since 1975. I mean, all you're missing is a few safety pins.

Whatever. The album's fine. It sounds about the way pop punk ought to sound, and your songs about being bored and liking girls fit right in to that whole pop punk thing that you're going for. Maybe I just don't get it because my tight pants are cutting off the circulation to my brain.

For those of you without tight pants, PIND plays *The Pawn Shop* on Fri, Oct 19.

ANNIE LENNOX SONGS OF MASS DESTRUCTION SONY

JONATHAN BUSCH / jonathan@vueweekly.com



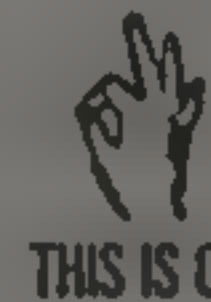
On her well-publicized track "Sing," Annie Lennox signs on 23 big female vocalists to relatively join her in fighting AIDS in Africa by belting it out for the sisters. From Celine Dion to Pink to Madonna to Gladys Knight (but alas, no Britney), the truckload of divas sound as campy but less catchy than Eurythmics' "Sisters Are Doin' It For Themselves."

It's unfortunate, because Lennox has often been political in her creative efforts in a fairly underhanded fashion; the sophisticated language and melodies of her love songs are too conflicted and abstract to be about mere heartbreak, and they speak about the crisis of gender and capitalism.

The poetics of *Songs of Mass Destruction* soar, and tracks like "Dark Road" and "Fingernail Moon" prove Lennox still provides the "oooh, yeah" vocalizing as she did on 1992's classic *Diva*. But the overall production is overdone and lacks soul, robbing the English diva of making a statement that could be made with a gritty live band or even an ironic dance beat. It's tacky and she deserves better.

HOT SPRINGS VOLCANO QUIRT

CAROLYN NIKODYM / carolyn@vueweekly.com



I'm not sure why Hot Springs opens its debut LP *Volcano* with "Headrush." While you get an inkling of what the band is capable of when you hear the first couple of bars, the song is by far the most annoying and derivative track of the lot, not to mention lyrically high school. And that's a shame, because it's almost so abrasive that you might not even make it to the visceral tidal pull of the third track "Fog and the Horn." And that would be a shame because much of the rest of the album takes you on a journey that both borrows from the Montréal indie vibe from whence it hails and rockingly explodes way past it.

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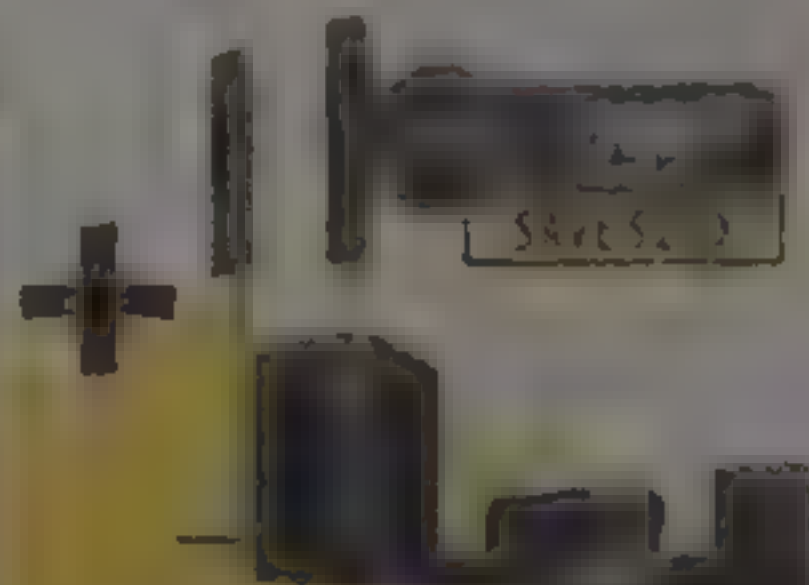
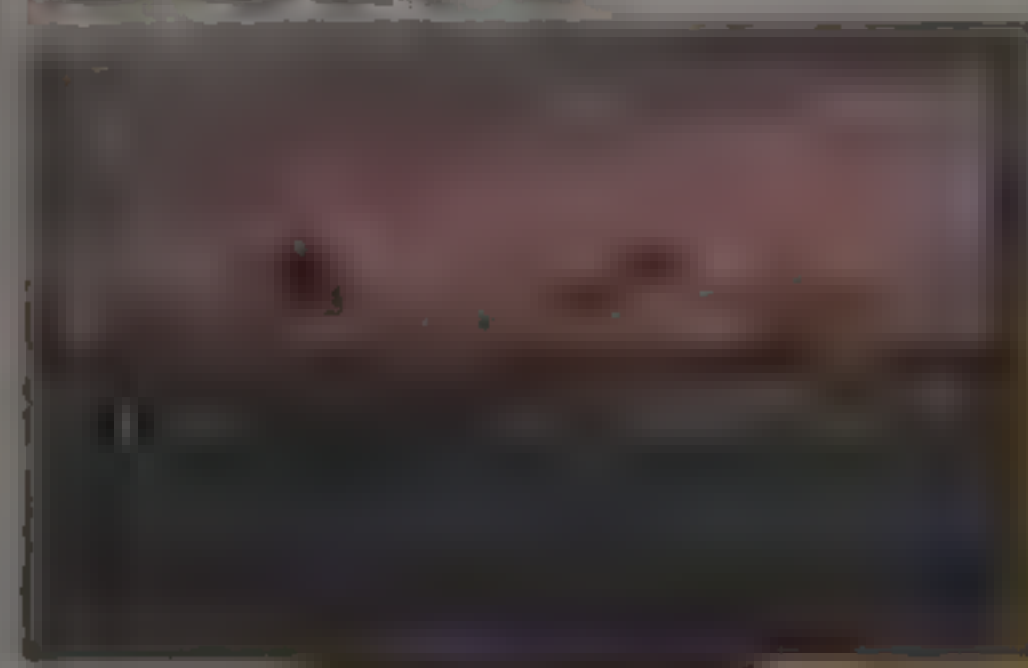


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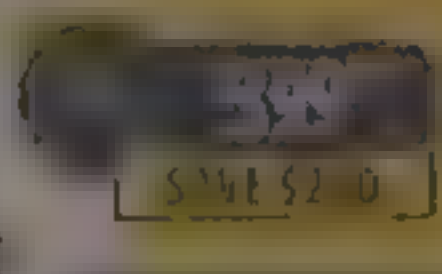
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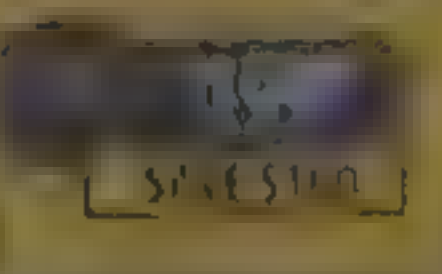
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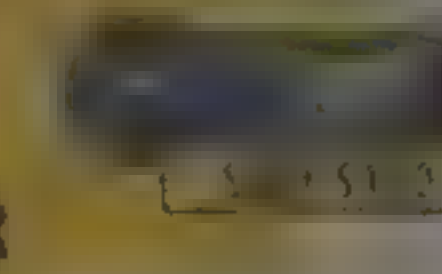
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Classical music is the new scary

MUSIC **ENTER SANDOR**
STEVEN SANDOR
steven@vueweekly.com

Back when I was a teen, a bloody Slayer T-shirt was enough to get you some solid dirty looks on the local bus.

Nowadays, whether it be fashion, music bleeding out of pumped-up earbuds or even graffiti, not much shocks anyone anymore. In a world where hip hop, punk and metal cultures have transformed taboo icons into the hum-drum—face it, when was the last time the sight of a pentagram on a shirt actually shocked anyone?—I find myself wondering just what the heck the teens of tomorrow are going to do if they want to rebel?

I remember going to Ozzfest in Vancouver back in 1999; backstage, I asked Slayer lead-man Tom Araya how old his kids would have to be before he let them listen to his band's music. He chuckled. Now, with my own kid on the way—my wife is expecting in January—I realize why he found my question so amusing. Last week, I bought a Motörhead one-piece for baby, with the famous skull, helmet and horns. That imagery that used to be so shocking is now deemed acceptable for newborns. Heck, it's even cute.

And, I've thought to myself, when my child is five or six and discovers Wolf Eyes or Slayer or Peaches, how worried will I really be?

So, with this challenge, how are our kids going to piss us off? You can't even stick out at work anymore. At my office, pretty well everyone dresses like we work at a record shop. Our Sunday shifts are often casual, but I

was mighty impressed when someone in the ad department walked in wearing a Minor Threat shirt.

But this week, I think I found my answer: on the streetcar ride into work, I have noticed that a lone graffiti artist—you can tell the work all comes from the same person as the script is identical from place to place—is bombing Toronto's downtown with the name of Gustav Mahler. On the side of a car-body shop: "Gustav Mahler" in red script. On the side of a King Street office building: "Gustav Mahler." On a pillar on the road-side of Lake Shore Boulevard: "Gustav Mahler." It's everywhere. On businesses, derelict buildings and residences.

And that's what's shocking. Instead of the latest black-metal or gangsta rap act, this unknown artist knows what will shock us most is the name of a late 19th century/early 20th century Bohemian classical composer. In a world where nothing, at least in the realm of music, is too much, what stands to shock us is a street homage to a classical composer.

Maybe that's how the next generation of kids is going to rebel against their metal mamas and hip-hop daddies. By learning how to play the piano. By actually learning how to read music. And by pooh-poohing our three-chord world.

ONE FINAL NOTE: In the column of two weeks ago, members of the CIRPA trade mission to Japan were misidentified. They are Hilario Duran and Justin Nozuka. ▽

Steven Sandor is a former editor-in-chief of Vue Weekly, now an editor and author living in Toronto.

HAIKU! **QUICK SPINS**
WHITEY AND TB PLAYER
quickspins@vueweekly.com

**DROP DEAD, GORGEOUS
WORSE THAN A FAIRY TALE**
SUNFON

Perhaps, the singer
Suffers from copremesis...
(Look that one up, kids ...)

**SHE WANTS REVENGE
THIS IS FOREVER**
OFFEN

And it continues,
The great cultural rape of
The 1980s

**MOONSPELL
UNDER SATANA
STEAMHAMM**

Think umlauts are cool?
Check out the a-e thingy;
That shit is hardcore

**DAVID WILCOX
BOY IN THE BOAT
STONY PLAIN**

Lacking in talent,
He makes up for it with great
Enunciation

**PAT MCMAHAN
LAST OF SEVEN
SONY**

By the time you reach
The last of seven stiff drinks,
Soft-rock disc still sucks

**THINKE
THE ALCHEMY VOLUMES I & II
VARIANT**

Sludgy heavy rock
Confused by decent music
And cheeseball vocals

**CHAKA KHAN
FUNK THIS
BURBERRY**

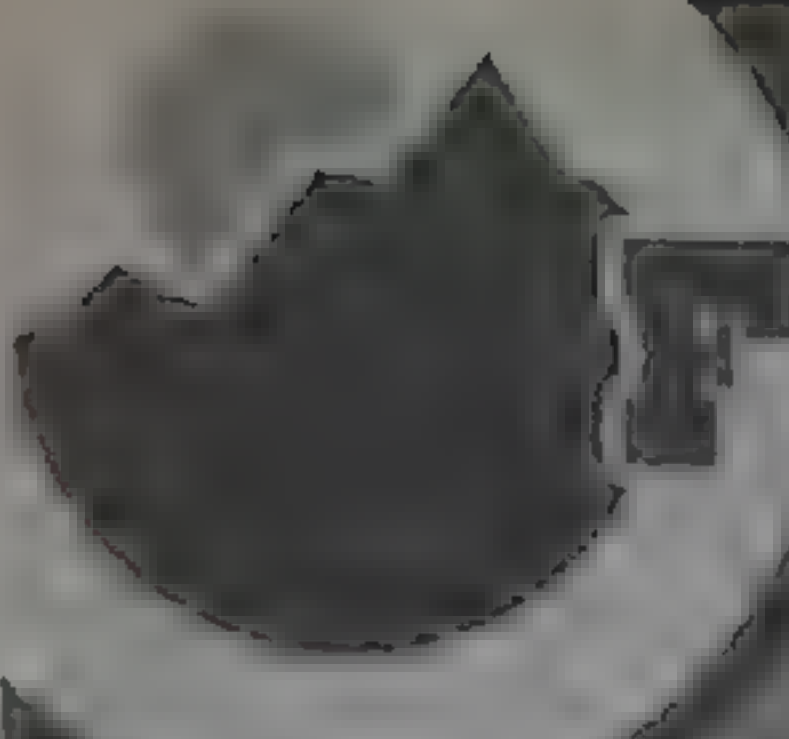
Chaka, Chaka Khan
Chaka, Chaka, Chaka Khan
Chaka, Chaka Khan

**ROD PIAZZA & THE MIGHTY FLYERS
BLUES QUARTET
THRILLVILLE
DELTA GROOVE**

A sexy bassist
Can't save the Mighty Flyers
From cocktail lounge blues

**GREENTARA
GLOBAL BABY
EASY BAKE**

GreenTaRa raps with
Elephants and cares about
Earth but not my ears



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SCARAOKE

HALLOWEEN COSTUME PARTY

WEDNESDAY OCTOBER 31

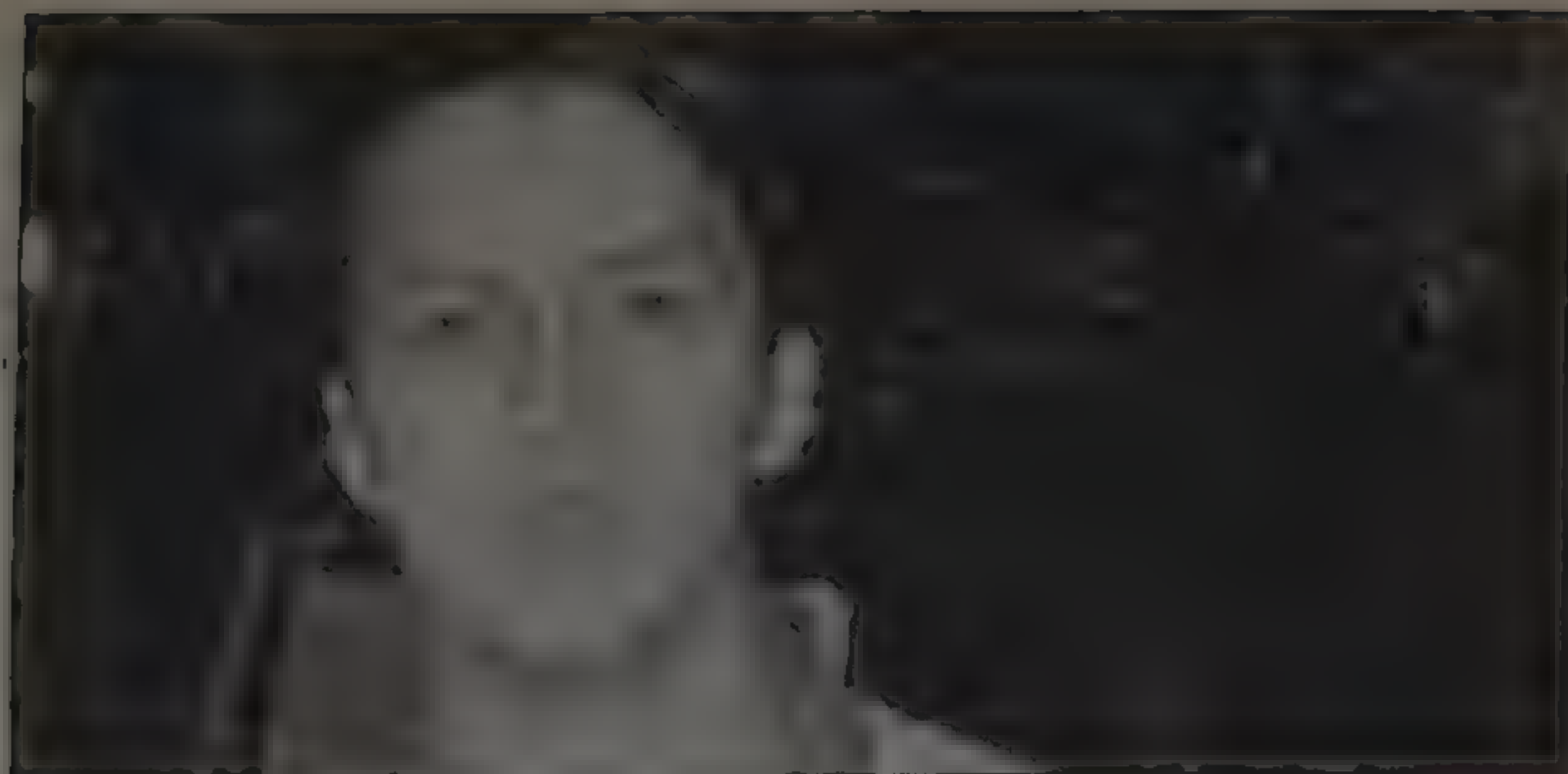


HOWL ON - YOUR ENOCHIAN VOICES

COSTUME PRIZES

DRINK SPECIALS

WICKED NEW FOR HOPS AND BEER



How gay are you?

LGBT QUEERMONTON
TED KERR
ted@vuwweekly.com

What is it to be gay? Can our gayness be measured by how others perceive us? Are we gay if we never have same-sex nude relations? Are we gay because we say we are, or are we gay because someone else says we are? For asylum seeker Alvaro Orozco and Canadian Immigration Minister Diane Finley, these questions have never been more poignant or important to consider.

Since his Oct 4, 2007 deportation date, Orozco, a 22-year-old gay man born in Nicaragua, has been in hiding in the Toronto area. The deportation order is so far the last word from Immigration Canada on his three-year-long journey to achieve refugee status based on sexual orientation, a journey that began at the age of the 13 when Orozco fled his family to escape abuse and fled his country in pursuit of freedom.

Currently, Orozco's only hope of staying in Canada and avoiding the persecution and violence that would greet him upon returning to Nicaragua is for Minister Finley to grant him a Minister's Permit to stay in Canada based on humanitarian and compassionate grounds.

As a boy Orozco says that he was different from his brothers. His father, who called him "marica" (derogatory term for gay), knew it as well and physically and emotionally punished him for it. As he entered his teens he began to feel that the macho Nicaraguan society would not be much more accepting of him. Orozco was right.

The same year Orozco turned seven, the government of Nicaragua added an amendment to the penal code that criminalized same-sex marriage, as well as sodomy. Six years later, in 1998, Orozco began his epic journey from Managua, the place of his birth, to Toronto, his adopted hometown. In between, he travelled through South America, sleeping in churches and landing in jails, he swam the Rio Grande to get to America, where he was taken in by members of the 7th Day Adventist Church, and eventually, inspired from his internet research, made his way via Buffalo to Canada, a place he felt was a beacon of hope and resources for gay immigrants.

As soon as he arrived in Canada he sought refugee status based on the domestic violence he had experienced. Coming out to officials and befrienders was not something Orozco felt comfortable doing, however. It wasn't until he

witnessed the "outing" of gay men in Toronto that he felt comfortable enough to include sexual orientation into his claim. While living in Nicaragua and throughout his journey, Orozco maintained and practiced the survival skill of concealing his sexual orientation. "I deliberately tried to act as 'straight' as possible" he says, "I was terrified of being perceived as gay." This is where the irony gets thick and tragic.

ON OCT 6, 2005, Orozco appeared via teleconference before Deborah Lamont, a member of Canada's Immigration and Refugee Board. He was in Toronto; she was in Calgary. After what he describes as a grueling process that tested his mere six years of formal education, his claim was rejected. Ms Lamont did not believe that Orozco was gay.

In her ruling, she stated that Orozco was fabricating the sexual orientation portion of his claim in order to support "a non-existent claim for protection in Canada." She found his "many explanations unsatisfactory for why he chose not to pursue same-sex relationships in the US." She also cited the fact that at age 13, Orozco did not inform Nicaraguan officials that he was escaping the country because he was gay.

Implicit in this ruling, says Orozco's lawyer El-Farouk Khaki, is the notion that Orozco isn't "gay enough," or does not "appear" to be gay. "The decision" he says, "shows a lack of understanding of issues facing queer kids from homophobic cultures."

It also raises important questions: does the Canadian justice system run on the assumption that everyone is straight unless proved otherwise? Does that make Canada's judicial culture homophobic? What does a sexual minority "look" like in the eyes of the law? How do we prove we are gay? Should we have to?

A few days before his Feb 2007 deportation date, Orozco received a two-month deferral by the justice department that gave his lawyer time to fill a Pre-Removal Risk Assessment application. The PRRA, like his initial claim, was rejected and resulted in the now eclipsed Oct 4 deportation date.

Sadly, it seems that due to his inability to appear camp-on-command, have sex before he was ready or exercise a suicidal need to tell the people he was fleeing from why he was doing so, Immigration Canada has forced Orozco to hide—the very thing he was attempting to escape from.

Visit orangehabitat.com/alvaro for updates or more information on Orozco's case.

EVENTS WEEKLY

FAX YOUR FREE LISTINGS TO 426-2883
OR E-MAIL GLENYS AT LISTINGS@VUWEEKLY.COM
DEADLINE IS FRIDAY AT 3 PM

CLUBS/LECTURES

BEST FOR THE CHILD: WEAVING AND SEWING REMAINS IN BYZANTINE GREECE Humanities Lecture Theatre 1, U of A • Lecture presented by Sandra Garvie-Lok • Thu, Oct. 25 (7pm)

BLACKSPOT CAFE 15120A Stony Plain Rd (481-7768) • *The Oil Factor*, documentary • Mon, Oct. 22

BRIAN MASON Teddy's, 11361 Jasper Ave • YEP presents Alberta's NDP leader speaking about the new NDP Green Energy Plan • Wed, Oct. 24 (5pm) • \$5

CHESS CLUB Blackspot Cafe, 15120A Stony Plain Rd (481-7768) • Sun, Oct. 21 (2-6pm)

CONVERSATION CAFE Unity of Edmonton Church, 13212-106 Ave • Meeting presented by Rev. Yvonne Racine • Every Tue (1-3pm)

THE EDMONTON NATURE CLUB Royal Alberta Museum • Monthly meeting with Martin Osis speaking on *The Unique and Interesting Role of Mushrooms* • Fri, Oct. 19 (7:30pm)

ENERGY RESEARCH OPEN HOUSE CANMET Energy Technology Centre, 1 Oil Patch Dr, Devon • Sat, Oct. 20 (10am-4pm) • Free

FRENCH MEET-UP Billiard Club, 10505 Whyte Ave, 2nd Fl (720-5169) • Informal conversation group, all levels of French speakers welcome • Wed, Oct. 24 (7-9pm)

WORKFORCE (425-4644, ext. 3) • Video conference and workshop hosted by the Northern Alberta Alliance on Race Relations • Oct. 19 (10am)

ROPE IN TROUBLED TIMES—A NEW VISION FOR CONFRONTING GLOBAL CRISIS King's University College Campus Atrium, 9125-50 St (465-3500 ext 8061) • Lecture with Dr. Bob Goudzwaard • Oct. 18 (7:30pm) • Free

IMAGES ALBERTA CAMERA CLUB 6415-106 St (469-9776) www.imagesab.ca • Meets the 2nd and 4th Thu (8pm) each month featuring presentations, speakers, workshops, outings. Photographers of all levels are welcome • \$40 (membership)/\$50 (family)/\$20 (full-time student); visitors may attend three times before joining

LEUKEMIA INFORMATION SESSION Auditorium, Cross Cancer Institute, 11560 University Ave (1-866-547-5433 press 2) • Various topics will be addressed, *Understanding Leukemia* with Dr. Loree Larratt, *Diet, Nutrition, Exercise* with the Energize Team • Tue, Oct. 30 (1-4pm) • Free

LOWER AND LEAN STATES: HOW TO ATTRACT FUNDING Strathcona Branch Library pram room, 8331-104 St (988-0211) • Hosted by the Alberta Council for Global Cooperation focusing on the various funding mechanisms available to NGOs through the Canadian International Development Agency (CIDA) • Oct. 23 (12:30-3:30pm) • Free (ACGC member)/\$25 (non-member) pre-register by Oct. 16

LUNCH BY THE BOOKS Stanley A. Milner Library, 7 Sir Winston Churchill Sq • Kevin Haggerty will address the topic of *Surveillance in the Modern World* • Thu, Oct. 18 (12-12:50pm)

LYNN MALIN ART TALK Stanley A. Milner Library Theatre, 7 Sir Winston Churchill Sq • Free public lecture presented by the Alberta Society of Artists • Thu, Oct. 18 (7pm)

MEET YOU AT THE WINDING RIVER Rm 358, U of A (492-4441) • Build Alberta's vision for education for sustainable development (ESD) • Oct. 18 (6-9pm); Oct. 19 (9:30-5pm) • Pre-register

MEN AND RELATIONSHIPS WEEKEND (425-5543) • For men wrestling with relationships, intimacy communication, parenting, separation/divorce or who feel empty or alone • Oct. 26-28

PLANET ORGANIC MARKET 7917 Calgary Trail South (433-6807) • Sprouting with Connie Dekramer, Wed, Oct. 24 (6:30-8pm), \$10 • Gluten-free Store Tour with Linda Arnold; Thu, Oct. 25 (6:30-8pm); Free

ROYALTY REVIEW TOWN HALL FORUM Alex Taylor School, 9321 Jasper Ave (415-1801) • Discussion regarding Alberta's resources with panelists Brian Mason, Diana Gibson, and Bill Moore Kilgannon • Sun, Oct. 21 (2pm)

ST. ALBERT CHAPTER STRONG UNITED MW Albert Legion, 6 Tache Street • Monthly meeting featuring a speaker from the Alberta Motor Association on *New Driving Initiatives for Seniors* • Oct. 22 (1pm)

SECURITY CERTIFICATES "TEACH IN" McIntyre Park Gazebo, 83 Ave, 104 St • Just say no to new secret trials in Canada • Sat, Oct. 20 (10am-12pm) • Free

SELF-ESTEEM SUPPORT GROUP (425-7001) • For women who are experiencing chaos as a result of a life crisis and who feel isolated • Group meets each week

SERIAL JUSTICE MOVIE NIGHT Edmonton main hall, 10804-119 St • 4th Fri each month (7pm) • Nuclear Question: Power, depleted uranium weapons showing segments of *Beyond Treason*, and all of *Hard Rain*. Discussion of the proposed nuclear developments in Northern Alberta will follow • Fri, Oct. 26 (6:30pm door) • \$5 (donation/Pay-What-You-Can (door))

STRENGTHENING VOLUNTEER BASES MacEwan College City Centre Campus, Rm 5-137 (497-

5616) • Sat, Oct. 27 (9am-4:30pm) • \$21.20

TOASTMASTERS CLUBS • **'N'orator:** Londonderry Public Library, Londonderry Mall, lower meeting room, 137 Ave, 66 St (476-6963); Wed (7-8:45pm) • **Chamber Toastmasters Club:** Chamber of Commerce, 600, 9990 Jasper Ave (459-5206), Thu (6pm) • **Pursuance:** Best Western Cedar Park Inn, 5116 Gateway Boulevard (457-0808); Wed (7-9pm) • **Chanticleer Toastmasters:** Kingsway Rm, Millard Health Building, 131 Airport Rd (498-4608/474-1138) Thu (7-8:30am) • **Norwood Toastmasters—New location:** Royal Canadian Legion, Kingsway Branch 10425 Kingsway Ave (456-3934) Thu 8-10pm

WASKAHEGAN TRAIL ASSOCIATION • (467-7435) Free guided hike, approx. 10 km at Miquelon Beach North. Meet at 9am by the Bonnie Doon Recycle, 85 St, 85 Ave, Oct. 21 • (434-2675) Free guided hike, approx 10 km at Coal Lake North. Meet at 9am by the Bonnie Doon Recycle, 85 St, 85 Ave; Oct. 28

WELCOME TO THE REEL WORLD CEB 325, Civil Engineering Building behind CAB • The U of A's International Centre present the film *China Blue*. Oxfam Canada will lead a discussion on *Ethical Purchasing Policy* lobbying following the film • Wed, Oct. 24 (5pm)

WOMEN IN BLACK In front of the Old Strathcona Farmers' Market • Silent vigil the 1st and 3rd Sat (10-11am) each month, stand in silence for a world without violence • Sat, Oct. 20 (10-11am)

WOMEN IN DIALOGUE Garneau United Church, 11148-84 Ave (428-6299) • The Pathways Centre—A Forum for Theological Inquiry, a presentation by women from Jewish, Muslim and Christian communities • Wed, Oct. 24, Nov. 7 (7pm)

WEST CAN WE LEARN FROM SUDANESE? Learning Centre, NAIT Main Campus, 11762-106 St, www.edmontonchineselionsclub.org/www.yess.org • Talk by Yau-Man Chan, the popular Survivor Fiji contestant • Sat, Oct. 20 (2-5pm; 7-10pm) • \$25, Youth Emergency Shelter fundraiser

QUEEN LISTINGS

AFFIRM SUNNYBROOK-RED DEER Red Deer (403-347-6073) • Affirm welcome LGBTQ people and their friends, family, and allies, meet at Sunnybrook United Church the 2nd Tue (7pm) each month

BOOTS AND SADDLES 10242-106 St (423-5014) • Large tavern with pool tables, restaurant, shows. Members only

BUDDY'S NITE CLUB 11725B Jasper Ave (488-7736) • Open nightly 9pm-3am, Fri 8pm-3pm • Sun: Rotating drag shows with Mz Bianca and Mz Vanity Fair in The Stardust Lounge and GoDiva and Donatella NE1 in The GoDonna Show, DJ WestCoastBabyDaddy • Mon: Amateur strip contest with Mia Fellow, midnight, DJ WestCoastBabyDaddy • Tue: Free pool and tourney, DJ Arrowchaser • Wed: Hump day with DJ Sexy Sean • Thu: Wet underwear contest with Mia Fellow, midnight, DJ WestCoastBabyDaddy • Fri: We made 'em famous! DJ Eddy Toonflash, come early to avoid lineup, no cover before 10pm • Sat: Undie night for men only, free pool and tourney, DJ Arrowchaser

DOWN UNDER MENS BATH HOUSE 12224 Jasper Ave (482-7960) • Open 24/7 • www.gayedmonton.com

HIV NETWORK OF EDMONTON SOCIETY 11762 Jasper Ave (488-5742) or contact@hivedmonton.com • Programs and support services for people affected and infected by HIV/AIDS and related illnesses. Counselling, referrals, support groups, harm reduction, education, advocacy and public awareness campaigns

INSIDE/OUT U of A Campus • Campus-based organization for lesbian, gay, bisexual, trans-identified and queer (LGBTQ) faculty, graduate student, academic, straight allies and support staff • 3rd Thu each month (fall/winter terms). Speakers Series. Contact Kris (kwell@ualberta.ca)

LIVING POSITIVE 404, 10408-124 St, www.admlivingpositive.ca (1-877-975-9448/488-5768) • Providing confidential peer support to people living with HIV • Tue (7-9pm); Support group • Daily drop-in, peer counselling

MAKING WAVES SWIMMING CLUB 8406 Marie-Anne Gaboury (91 St) Rm 3-18 (490-7332) • Program for HIV/AIDS prevention, treatment and harm reduction in French, English and other African languages • 3rd and 4th Sat (9am-5pm) each month • Free (membership)/\$10 (membership) • Pre-register

MAKING WAVES SWIMMING CLUB www.geocities.com/makingwaves_edm • Recreational and competitive swimming with coaching, beginners encouraged to participate. Socializing after practices • Every Tue, Thu

PRIDE CENTRE OF EDMONTON 9540-111 Ave (488-3234) • Open Mon-Thu 1pm-10pm, Fri 3-10pm • Youth theatre project is developing a play to educate about and reduce homophobic bullying. It's a way for GLBTQ and straight identified youth to address the problem; no previous theatre experience needed. Meetings Wed (7pm) at the Pride Centre, contact Emily (Emily@pridecentreofedmonton.org, 488-3234) for info • Bears Movie Night: Bears Club last Sun each month (1-5pm, TV movie) • Trans Education/Support Group: Support and education for transsexual, transgendered, intersexed, two-spirited and questioning individuals, 1st, 3rd, last Sun (2-4pm) each month with Cody • Sunday Night Men's Discussion Group: Mens social and discussion group; Sun (7pm); Rob Wells at robwells780@hotmail.com • Friends and Family Playgroup 2nd Sun (2-4pm) each month with Noelle, friendsandfamily-playgroup-owner@yahoo.com • Monday Movie Night: Movie nights with themed movies and discussion afterwards; Mon • TIIO Alliance: Support meeting for transgender, transsexual, intersex and questioning 2nd Tue each month; tiioalliance@shaw.ca, 718-1412 • GLBT Seniors Drop-In, Thu (2-4pm) with Jeff Bovee, 488-3234 • Sick and tired of being sick and tired? Cocaine Anonymous meeting Thu 7-8pm, CA Hotline 425-2715 • HIV Outreach Drop-in circle every other Thu (7pm) • Youth Understanding Youth: Youth support and social group, Sat (7-9pm), yuy@shaw.ca, www.members.shaw.ca/yuy • Suit Up and Show Up—Alcoholics Anonymous Big Book Study; Sat (12-1); suitupshowup@hotmail.com • NDP LGBT Caucus last Sun each month with Jay, 488-3234

THE ROOST 10345-104 St (426-3150) • Open Thu, Sun 8pm-3am; Fri Sat 8pm-4am; closed Mon, Tue, Wed • Thursdays are Gorgeous with Hostess Hootie McBrook • turing Drag Kings and Queens, burlesque and the last Thu each month • Fri All Request Dance Party with DJ Jazzy rotating shows every week • Sat Always like New Years Eve, with DJ Dan (trini downstairs and upstairs) • (426-3150) • \$5 cover • \$10 (members)/\$6 (non-member)/Sun \$2 cover

SINGLE LESBIANS 40 PLUS • A woman's social gathering once a month on Sat for conversation over tea and coffee • Information e-mail singlewomen40plus@att.net

STEAMWORKS 11745 Jasper Ave (451-5554) • Sr baths open daily (24hrs)

WOMONSPACE (780-482-1794) • A non-profit lesbian organization, organized activities held monthly including licensed non-smoking dances, coffee houses, family games nights, golf tournaments and more • www.gayda.com/womonspace, e-mail: womonspace@gmail.com

WOODY'S 11723 Jasper Ave (488-6557) • Open Daily (noon) • Sat-Tue Karaoke with Fizzy and Patrick • Sun Pool Tournaments

SPECIAL EVENTS

ART FOR AFRICA—CHILDREN OF THE WORLD (780-4191) • An evening of art, music, and food; a fundraiser for vulnerable and orphaned children in Uganda • Sat, 20 (6:30-10pm) • \$10 at TIX on the Square

ART-FACT Pleasantview Community League, 11148-84 Ave, www.handsacrossafrica.org • Art auction • (adv)/\$20 (door)

BOMBON Whitemud Crossing Library, 4211-106 St (428-8357) • Film, rated 14A, Spanish with English subtitles • Sun, Oct. 21 (2pm)

CAKE WALK FUNDRAISER Sutton Place Hotel (420-1111) • Teams create a sweet masterpiece with an espionage theme; musical entertainment by the Thom Golub Trio • Oct. 24 • \$60 (incl wine, appetizers, cake, entertainment at TIX on the Square, Nina Haggerty Centre (474-7111))

CANDLELIGHT TOUR AND TREATS Multicultural Heritage Centre, Stony Plain (963-2777) • Masked masquerade mask, listen to Stony's haunted tales • 20 and 31 (7-9pm) • \$5/\$15 (family)

CREEPY CRAWLER edmontonpubcrawls.com • Halloween pubcrawl • Oct. 27 (4pm check-in, 5pm departure) • \$30 at TicketMaster

DEFINITIVE FILM OF DALLAS TAMA WEEKEND OF UNITY AND PEACE Unity Church of Edmonton, 13210 106 Ave (913-6466/720-2630) • Documentary • Fri 19 (7pm); Sun, Oct. 21 (1pm) • \$11

DESSERT AUCTION AND CONCERT Winspear Centre 9720-102 Ave (732-1262) • Featuring Cantillon's Chorus and desserts • Thu, Oct. 18 (6pm) • \$15

EDMONTON GHOST TOURS Meet in front of the Rescue Statue, Watterdale Playhouse in Old Strathcona 10322-83 Ave, www.edmontonghosttours.com (469-3187) • Hear stories of ghosts, hauntings and the unknown • Mon-Thu, until Oct. 31 (7pm) • \$5

FESTIVALS GARAGE SALE TIX on the Square, Sir Winston Churchill Sq • Oct. 22-27, Mon-Fri 9:30am-6pm Sat 9:30am-4pm

HALLOWEEN EXTRAVAGANZA Woodvale Facility Millwoods Gold Course (668-3583) • The Animal Cancer Therapy Subsidization Society (ACTSS) • Fri, Oct. 26 (6pm) • \$30 (adult)/\$27 (senior/child under 12)

INTERFAR ARTS FESTIVAL www.interfar.ca (431-2126) • A performance-based art festival celebrating Halloween with theatre, visual and musical entertainment • Oct. 25-31

MULTICULTURAL FAIR Changing Together, A.C. Immigrant Women, 3rd Fl, 10010-105 St (421-0171) • Gifts from all over the world • Oct. 26 (Fri 11am-5pm, Oct. 27 (Sat 10am-5pm))

YORUBA ANDABO Winspear Centre, 9720-102 Ave (732-1414) • Percussionists, singers and dancers from Havana • Sun, Oct. 21 (8pm) • \$35 (adult)/\$29 (student) at Winspear Centre box office

KARAOKE

BILLY BOB'S SPORTS BAR Continental Inn, Stony Plain Rd (484-7751) • Wed (8pm-12am); Thu, Fri, Sat (9-1:30am); with Right Said Ed

BLIND PIG 32 St, Anna Street, St Albert • Wed/Fri Karaoke with Shelly

HOOLIGANZ PUB 10704-124 St (452-1168) • Fri Karaoke with Krista, Liquid Entertainment

HAWKEYES TOO 10044-102 Street (421-9888) • Fri (8pm-midnight): Hot Karaoke Productions

NEWCASTLE PUB 6108-90 Ave (490-1999) • Thu Karaoke

NIKITA'S 10162-100A St (414-0606) • Karaoke Tue and Thu (7pm-12am) with Shelley

O'CONNOR'S IRISH PUB 9013-88 Ave (469-8114) • (9pm): Name that Tune

ON THE ROCKS 11740 Jasper Ave (482-4767) • Ka Mon (9:30pm); with Wil Clark and Mr. Entertainment • Thu (9pm): Salsa Rocks

ROSARIOS 11715-108 Ave (447-4727) • Longest running Karaoke bar; 7 days a week

ROSIE'S BAR AND GRILL • Bowdoin, 10475-80 Ave (439-7211); Thu-Sat (9:30-1:30am) • 99 St, 63 Ave; Thu-Sat (9pm-1am) with Key Entertainment

YESTERDAY'S 11723 Jasper Ave (488-6557) • Thu (9:30pm-2am); with OH-Key Entertainment

ARIES (MAR 21 - APR 19)

For all we know, in your past life you were a virgin who was thrown into a volcano to appease a fire deity. But whether or not that's an actual fact, we can say this with certainty: At some time in your current life, you made a great sacrifice in an effort to pacify a person whose anger or violence or manipulateness you were intimidated by. Now I say unto you, Aries, that it's an excellent time to fix any distortions that were unleashed in your life because of that sacrifice. You've got the personal power and insight you need to set the healing in motion. Halloween costume suggestions: the mythical phoenix, a virgin-turned-warrior carrying the severed head of the fire deity, a fireman, firewoman or fire dancer.

TAURUS (APR 20 - MAY 20)

"Empathy is the most radical of human emotions," says activist Gloria Steinem. What does she mean by "radical"? I think the word implies audacity, fierceness and extreme courage. It denotes a revolt against the status quo, a transcendence of what's normal and habitual. And that's exactly the spirit I hope you bring to your expression of empathy in the near future, Taurus. To enjoy life to the fullest, you should marshal an extravagant ability to feel what others are feeling. Halloween costume suggestions: be a mirror, a psychotherapist, a giant ear or a sponge.

GEMINI (MAY 21 - JUN 20)

My writer friend Jeff Greenwald is looking for a publisher for his book *Fifty Ways to Leave Your Comfort Zone*. I think it's a great concept, which is why I'm surprised that some of Jeff's colleagues discouraged him from using that title. "At this tormented moment in history," said one person, "the last thing anyone wants to hear is how to do what's inconvenient and nerve-racking." To be true to your current omens, however, that's exactly the advice I'm duty-bound to offer you, Gemini. The most interesting pleasures you can generate in the next few weeks will come from leaving your comfort zone. Halloween costume suggestion: whoever is least like you in the whole world.

CANCER (JUN 21 - JUL 22)

Spiritual teacher AH Almaas believes that a genuinely creative act is always motivated by generosity. If that's true, how do you explain all the ego-obsessed "geniuses" who treat everyone like dirt even as they churn out their supposedly brilliant art? In any case, I'm siding with Almaas's definition, and I advise you to keep it in mind now that you're in the most imaginative and self-expressive phase of your astrological cycle. Halloween costume suggestions: a pregnant painter, a flower exuding bursts of pollen, a sexy midwife.

LEO (JUL 23 - AUG 22)

If you visit the Polish village of Szymbark, you'll find an upside-down house. Philanthropist Daniel Czaplewski hired a team of construction workers to build it in the reverse position with meticulous detail. The floor is above you, with all the furniture hanging down, and the ceiling is

what you walk on. I urge you to make this place your power symbol in the coming weeks, Leo. Use it to inspire you as you experiment with changing your home around every which way. Halloween costume suggestion: an upside-down house. (See a news story on the place at tinyurl.com/2ywstz.)

VIRGO (AUG 23 - SEP 22)

Writing in the *LA Times*, Rosa Brooks bemoaned the budgetary cuts that have caused the mass firings of reporters at many major newspapers. This sad development means there are "fewer persistent, nosy people with a mandate to wander around the world asking questions." Whatever you do in the coming weeks cannot single-handedly fix this problem, of course. But it will be your astrological mandate to be a persistent, nosy person wandering around asking questions. Halloween costume suggestions: journalist, spy, muckraker, whistleblower.

LIBRA (SEP 23 - OCT 22)

A survey of Russians revealed their thoughts about the best ways to get rich. A third of them said that stealing is most effective, whether that comes in the form of embezzlement, fraud, extortion or plain old larceny. I don't recommend that approach to you, Libra, even though you're in an astrological phase that's favourable for increasing your wealth. Instead, consider these strategies: working harder and smarter, expanding and deepening your web of connections, intensifying your commitment to excellence and reading a book like *Personal Finance for Dummies*. Halloween costume suggestion: an impeccably styled schmooze specialist carrying a wad of big

bills and a *Wall Street Journal*.

SCORPIO (OCT 23 - NOV 21)

Don't eat stale candy from a vending machine where it has sat for six months. And don't wear clothes you acquired before 2005 or cling to attitudes you adopted before last month. Catch my drift, Scorpio? You need to evade every influence that tends to keep you frozen in the past. In fact, I'll go so far as to say that it's time to make yourself fully available for the healthiest kind of future shock. Halloween costume suggestions: a grinning exclamation point, a rose bud about to burst open, a welcome sign, a religious devotee dressed in white.

SAGITTARIUS (NOV 22 - DEC 21)

If you've been put on a pedestal by a person who admires you a little too much, it's likely you'll have to climb down from that pedestal in the coming weeks. If you've been floating up in the clouds, it's time to get your feet on the ground. In fact, Sagittarius, if there's any way in which you've been too high and mighty, too far outside and beyond, you'd be wise to leave it behind in favour of a more down-to-earth perspective. This is very good news, by the way. After an initial jolt, life will be more interesting and people will become more helpful. Halloween costume suggestions: an angel coming down a ladder, a parachutist, a celebrity drunk in rehab.

CAPRICORN (DEC 22 - JAN 19)

A 12-year-old sea lion at the Pittsburgh zoo has taken up painting. Maggie's trainer had to coax her at first, but now she truly enjoys swabbing canvases with paint-soaked brushes. Let's make her your inspirational

role model, Capricorn. It's an excellent time to cultivate and refine your instinctual nature ... to teach your inner animal new tricks ... to bring more conscious intention to things that come second-nature. Halloween costume suggestion: the creature you'd be if you weren't human.

AQUARIUS (JAN 20 - FEB 18)

A 30-foot-high shaft of concrete draped in straw sprouts from an altar at an amusement park in Changchun, China. According to the China Folk Culture Association, this phallic symbol celebrates "our ancestors' pursuit of happiness and prosperity." Even if you're a lesbian, I suggest you make a comparable tribute to divine virility, Aquarius. Perform a ritual to tap into the archetypal energy of the Wild Man. Make or buy a lucky talisman that will inspire the full bloom of your martial exuberance and primal will. Halloween costume suggestions: Dionysus, Pan, a shamanatrix with a strap-on, a transgender magician with a huge wand.

PISCES (FEB 19 - MAR 20)

Bending the rules of the game? Blowing off the expectations of the pack? Circumventing the conventions of the way it's always been done? Good work, Pisces. But why stop there? How about if you invoke an outrageous spiritual truth so you can suspend a humdrum old law of nature or two? After all, lyrical transgression is your specialty these days. It's one of those rare times when your "sins" are likely to be so sublimely necessary that they will generate no bad karma. Halloween costume suggestion: Blend a deity with a superhero, like Buddha and Spiderman, or the goddess Athena and Storm from *X-Men*, or Jesus and Neo from *The Matrix*.

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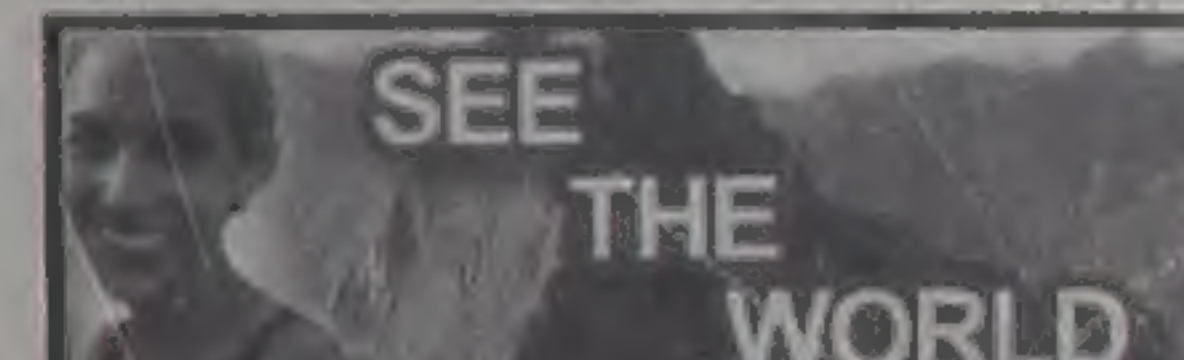
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A few snippets past and present on the sensitive topic of snipping

ADVICE

ALT.SEX.COLUMN

ANDREA NEMERSON
altsex@altsexcolumn.com

DEAR READERS:

Since this letter refers to an exchange in the column going back years, I think a recap might be in order. Way back when, I briefly shared the militantly anti-circ bench with the rest of the loons. By the time I ran the original columns I'd ... oh, hell, here's the original, slightly edited:

I have actually put a great deal of consideration into my stance on circumcision, or rather, lack of one. Growing up Jewish among Jews, plus growing up American in an era in which American boys were just sort of automatically clipped, like dobermans, I never really gave it much thought. Then I became a sex educator and a huge advocate of consensuality in all things ... and developed a fairly militant opposition to

cutting healthy parts off of innocent children. Then I talked and talked with men and men ... plus attended my nephew's bris, which was lovely, and by the end I was all, "Huh. Well, this is problematic but I think people are making too much of a fuss."

There's no question that the procedure is both unnecessary and nonconsensual, and it's obvious that the nerve-rich, self-lubricating and glans-protective foreskin is meant to be there. But most men get along just fine without theirs ... getting plenty of pleasure out of what they do have, and are able to leave behind whatever grievances they might have against their parents and the medical establishment.

I'll add that since I wrote that I found myself rekindling a romance with my roots, having a nearly irony-free traditional Jewish wedding, and eventually not only agreeing to circumcise my son but basically insisting on doing so. I'm still against routine, pointless medical circum-

cision, but I don't think I'd be welcome on the radical anti bench anymore.

DEAR ANDREA:

I think it goes a lot deeper than that the sensitivity loss issue alone. Having part of one's sex anatomy removed without your consent can tap into some strong and perfectly valid feelings of violation. It can involve a lot more than a simple, "OK, I have lost X amount of sensitivity, but hey, I can still enjoy sex so no big deal."

I liked your statement about American boys being "automatically clipped, like Dobermans." I hope you can see how being treated like a dog can be somewhat dehumanizing. Sure, parents and doctors had the best intentions, and I suppose we can look at it as a medical mistake carried out when there was less medical information and less consideration for ethics and individual rights, but that doesn't mean we have to take it lying down.

LOVE, ANOTHER CONCERNED PENIS OWNER

PS: Recently, circumcision is apparently protective against HIV, and we all know Africans can't possibly be educated and entrusted to use far more effective, and far less invasive measures than surgery to avoid contracting the virus. I read a press release that actually listed circumcision first among a list of preventative methods—"all avenues and approaches toward prevention need to be pursued, including circumcision, condom usage and antiretroviral drugs." I suspect that circumcision does not hold a candle to the efficacy of a condom, or a sensible approach to sexual conduct, and what of education?

American doctors might start using this as yet another reason to circumcise babies (despite the fact that America happens to have one of the highest HIV rates in the modern world and by far the highest routine circumcision rates) is a whole other topic.

DEAR CONCERNED

Well, it is and it isn't. I think you're having a perception problem. While you understand, intellectually, that routine circumcisions are in fact less common every year in the US, your intense investment in the subject is making it hard for you to see that there is no evil scalpel-wielding cabal for you to rally against. The American Association of Pediatricians is officially anti-circ. Even I am on your side. You're winning.

Africa is another question. The sad truth there is that no, education is not enough and no, condoms are not enough. There has been no shortage of either and still the epidemic rages. Right now circumcision looks good, very good, as an additional weapon (nobody's arguing against education and condoms) against a disease that is wiping out villages and leaving generations of children to starve in the streets. Up against that a foreskin really is just a few inches of expendable flesh. I really am sorry. I was with you until then.

LOVE, ANDREA

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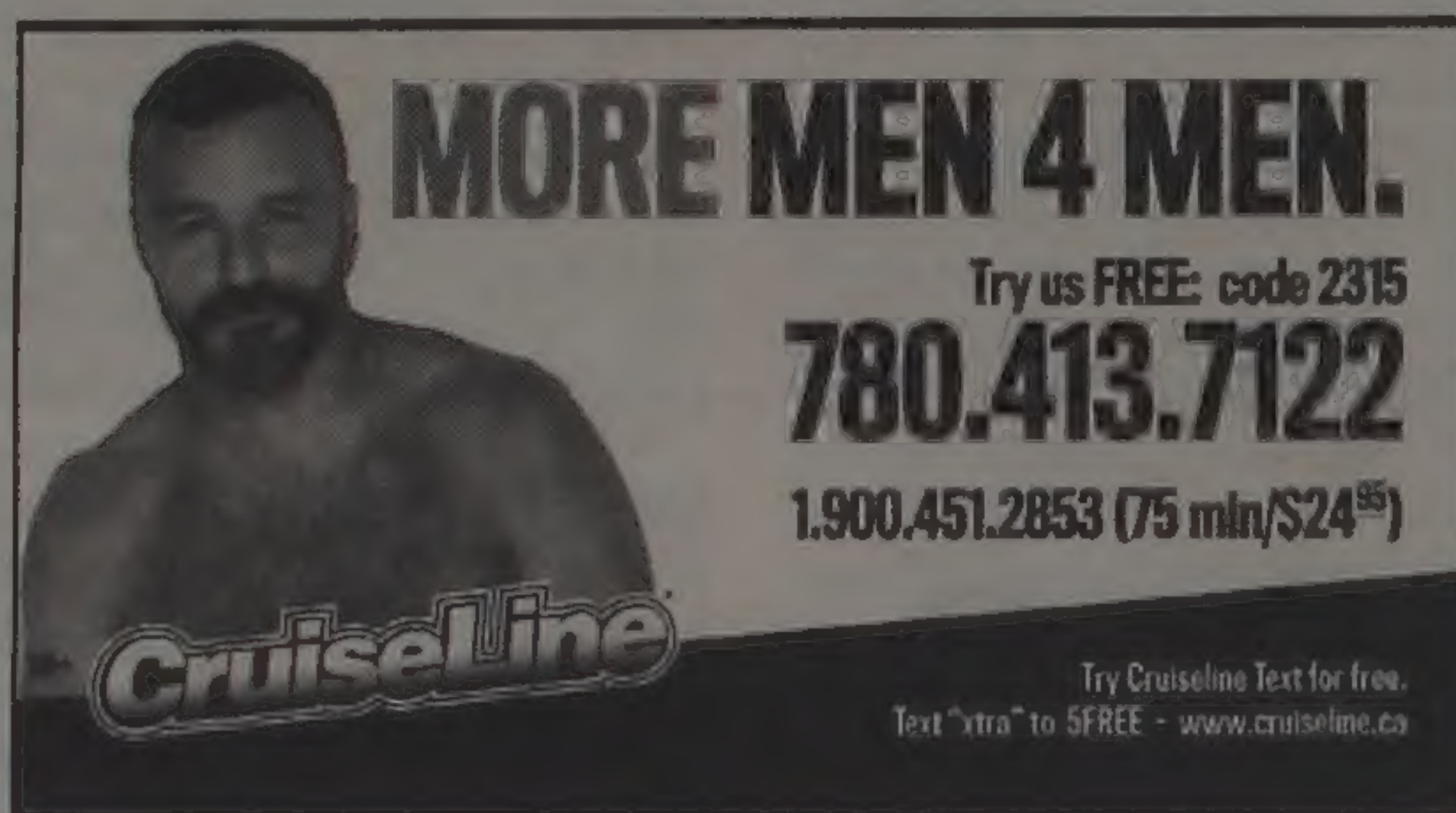
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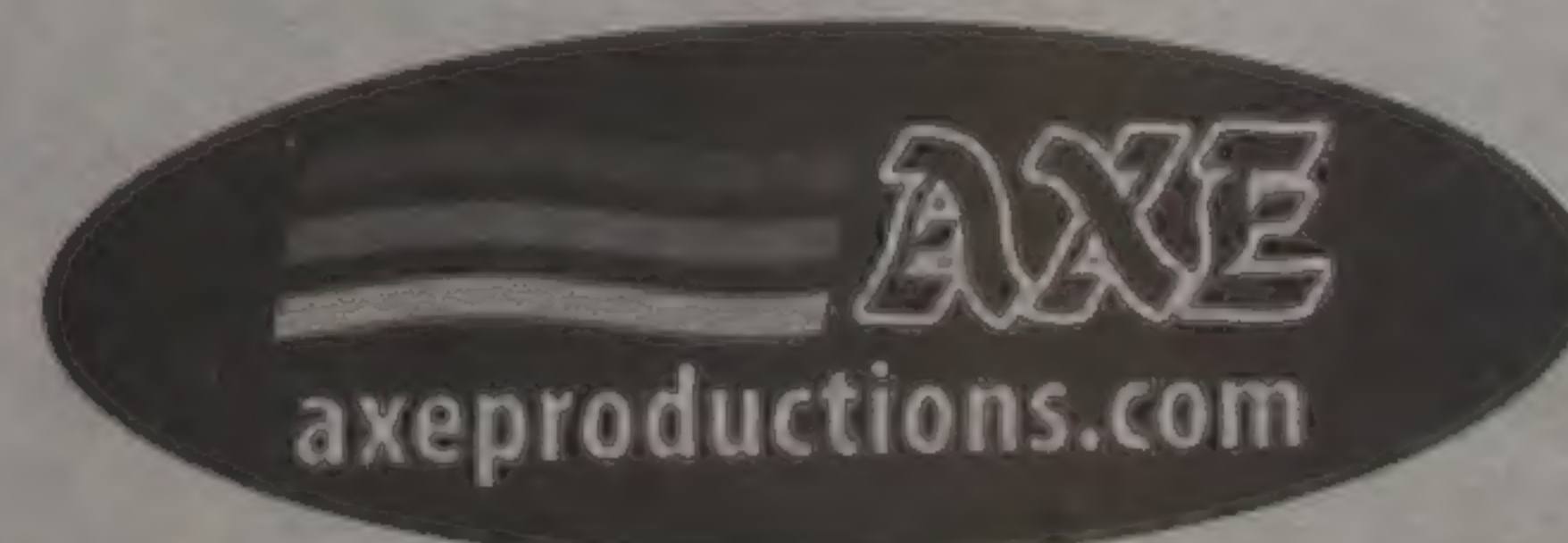
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